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Constitution and By-Laws

Article I.—Name

This organization shall be known as the Music Supervisors' National Conference.

Article II.—Object

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

Article III.—Membership

Sec. 1. Membership shall be Active, Associate and Honorary.

Sec. 2. Any person actively interested in Public School Music may become an Active Member of the Conference, upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and of holding office.

Sec. 3. Any person interested in Public School Music may become an Associate Member of the Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings and of taking part in discussions, but they shall have no vote nor hold office, and they are not entitled to a printed copy of the *Proceedings*.

Sec. 4. Honorary membership shall consist of persons of distinguished positions, or of unusual attainment, who manifest a friendly interest in Public School Music work. The names of such persons shall be presented by an active member at the Annual Business Meeting, and upon a majority vote of the Conference shall be enrolled as honorary members. Honorary members shall enjoy all the privileges of the Conference, except voting and holding office, and shall not be required to pay dues.

Article IV.—Dues

Sec. 1. The dues for Active Members shall be $3.00 for the first year and $2.00 annually thereafter. Dues are payable, for the current year, on and after January 1st; if the dues for the current year are not paid by December 31st, active membership lapses, and such a person desiring to be re-instated, may exercise the option of renewing membership by paying all arrears and receiving the published *Proceedings* of the intervening years, or of becoming an active member, on the same terms as new members.

Sec. 2. The dues for Associate Members shall be $1.00 annually.

Sec. 3. No person shall be entitled to the privileges of active or associate membership until dues for the current year shall have been paid.

Article V.—Officers

Sec. 1. The officers of this Conference shall consist of a President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and Board of Directors, and these officers together with the retiring President, shall constitute the Executive Committee of the Conference.

Sec. 2. The term of office for President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer and Auditor shall be one year, or until their successors are duly

elected. With the exception of the 2nd Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for more than two consecutive years.

In the event of the President's re-election for a second year the Ex-President member of the Executive Committee shall remain a member of that Committee for two years.

Sec. 3. The Board of Directors shall consist of 5 members elected for the first time for a period of 5, 4, 3, 2 and 1 year respectively; at each annual meeting thereafter, one Director shall be elected for a term of 5 years to fill the place made vacant by the retiring member. The member whose term of office next expires shall be the Chairman of the Board of Directors for that year.

Sec. 4. The Educational Council shall consist of Active Members, who have made some significant contribution to the literature or practice of Public School Music. The Active Members shall elect by ballot the ten (10) charter members of the Educational Council and this number shall be further increased by the election, by the members of the council, of additional members to their body. The term of office in the council shall not be fixed. A member of the council who has allowed his or her membership in the Conference to lapse shall cease to be a member of the council until he or she has been re-installed as an Active Member and re-elected as a member of the council. The council shall elect annually out of their own body a chairman and a secretary. The President shall be a member, ex-officio, of the Educational Council.

Sec. 5. The State Advisory Committee shall be composed of active members of the Conference, selected by the Executive Committee, from each State and territorial possession of the United States of America. The number of members composing this Committee shall not be fixed.

Article VI.—Election

Sec. 1. The President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and one member of the Board of Directors shall be nominated by a committee consisting of seven (7). The members of the nominating committee shall be elected by an informal ballot of the active members of the conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Annual Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count the ballots and announce the result, not later than 10 o'clock of the following morning. The seven persons receiving the highest number of votes shall be declared the nominating committee. In case of a tie vote for any two or more persons, the Executive Committee shall decide the tie vote.

The nominating committee shall nominate two members of the Conference for each selective office of the Conference.

Sec. 2. The election of officers shall take place at the Annual Business Meeting of the Conference. A majority of all votes cast is required to elect.

Article VII.—Meeting

Sec. 1. The Conference shall meet annually, between the dates of February 15th and May 15th at the discretion of the Executive Committee. The Annual Business Meeting shall be held on the day preceding the closing day of the conference. Twenty active members shall constitute a quorum for the transaction of business at the Annual Business Meeting.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

ARTICLE VIII.—AMENDMENTS

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Annual Business Meeting, providing formal notice of such contemplated action shall have been given the Active Members at least 60 days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Annual Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of the contemplated action shall have been given the Active Members at least 24 hours before it is acted upon.

By-Laws

ARTICLE I.—DUTIES OF OFFICERS

Sec. 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with the exception of the Advisory Committee from the States and the Nominating Committee (which Committees are provided for in the Constitution), and shall in consultation with the Executive Committee prepare the program for the Annual Meeting of the Conference.

Sec. 2. It shall be the duty of the first Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. The 2nd Vice-President shall be the Chairman of a Standing Committee on Publicity.

Sec. 4. The Secretary shall keep due record of the proceedings of the Annual Meeting of the Conference, and of all meetings of the Executive Committee: shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the conference: shall keep a list of members and their addresses and shall prepare within 90 days after the Annual Meeting of the conference the material for publication in the printed copy of the *Proceedings*.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Board of Directors and signed by the President, and shall report all receipts and disbursements at the Annual Business Meeting.

Sec. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the Annual Business Meeting.

Sec. 7. The Board of Directors shall have charge of the printing, advertising, and railway rates: shall attend to the local arrangements and all business matters relating to the Annual Meeting of the Conference and shall approve through its Chairman all bills before they are signed by the President or paid by the Treasurer.

Sec. 8. To the Executive Committee shall be entrusted the general management of the Conference, including place and time of meeting, oversight of programs, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Annual Meeting of the Conference; further, this Committee shall form, from year to year, the State Advisory Committee.

Sec. 9. It shall be the duty of the Advisory Committee from the States to co-operate with the Executive Committee and the Educational Council in such activities as may be delegated to it by the Executive Committee or by the Educational Council with the approval of the Executive Committee.

Calendar of Meetings

1907—Keokuk, Iowa. (Organized)
Frances E. Clark, Chairman.
P. C. Hayden, Secretary.

1909—Indianapolis, Indiana.
P. C. Hayden, President.
Stella R. Root, Secretary.

1910—Cincinnati, Ohio.
E. L. Coburn, President.
Stella R. Root, Secretary.

1911—Detroit, Michigan.
E. B. Birge, President.
Clyde E. Foster, Secretary.

1912—St. Louis, Missouri.
Chas. A. Fullerton, President.
M. Ethel Hudson, Secretary.

1913—Rochester, New York.
Henrietta G. Baker, President.
Helen Cook, Secretary.

1914—Minneapolis, Minnesota.
Mrs. Elizabeth Casterton, President.
Miss May E. Kimberly, Secretary.

1915—Pittsburgh, Pennsylvania.
Arthur W. Mason, President.
Chas. H. Miller, Secretary.

1916—Lincoln, Nebraska.
Will Earhart, President.
Agnes Benson, Secretary.

1917—Grand Rapids, Michigan.
Peter W. Dykema, President.
Julia E. Crane, Secretary.

1918—Evansville, Indiana.
C. H. Miller, President.
Ella M. Brownell, Secretary.

1919—St. Louis, Missouri.
Osbourne McConathy, President.
Mabelle Glenn, Secretary.

1920—Philadelphia, Pennsylvania.
Hollis Dann, President.
Elizabeth Pratt, Secretary.

1921—St. Joseph, Missouri.
John W. Beattie, President.
E. Jane Wisenall, Secretary.

Special Groups

EDUCATIONAL COUNCIL

Mr. Will Earhart, Chairman.....Pittsburgh, Pa.
Mr. Karl W. Gehrkens, Secretary.....Oberlin, Ohio
Mr. Hollis Dann.....Ithaca, N. Y.
Mr. Peter W. Dykema.....Madison, Wis.
Mr. Charles H. Farnsworth.....New York City
Mr. T. P. Giddings.....Minneapolis
Miss Alice C. Inskeep.....Cedar Rapids, Iowa
Mr. Osbourne McConathy.....Evanston, Ill.
Mr. W. Otto Miessner.....Milwaukee, Wis.
Mr. C. H. Miller.....Rochester, N. Y.

STATE ADVISORY COMMITTEES

Alabama
Margaret Clarkson (Chairman).....401 Sherman St., Albany
Martha Gusman.....Supervisor of Music, Mobile
C. R. Calkins.....Montevallo
Marie Whitman.....400 S. McDonough St., Montgomery

Arizona
Sallie J. McCall (Chairman).....Box 1938, Bisbee

Arkansas
Homer Hess (Chairman), State Normal School.....Conway
Bess Dodd, Supervisor of Music.....Russellville
Helen Poole.....North Little Rock
Fred G. Smith, High School.....Fort Smith
Henry D. Tovey, Director of Music.....Fayetteville

California
Mrs. G. B. Parsons (Chairman).....110 West Washington St., Los Angeles
Estelle Carpenter, Supervisor of Music.....San Francisco
Herman E. Owen, Lowell High School.....San Francisco
Dorothy Snavley, State Normal School.....San Diego
Mrs. L. V. Sweezy, Music Director.....Mills College

Colorado
Lillian McCracken (Chairman).....2231 13th St., Boulder
Georgia Gardner.....Durango
J. C. Kendall, State Teachers College.....Greeley
Esther Sweeny.....Colorado Springs

Connecticut
W. D. Monnier (Chairman).....1 Charter Oak Pl., Hartford
Keith C. Brown, Supervisor of Music.....West Hartford
Ruth Pease, Supervisor of Music.....Meriden
Cora Purviance, Supervisor of Music.....Bridgeport
Jennie E. Raymond.....65 Pleasant St., Danbury

Delaware
Mrs. Nelle K. Anderson (Chairman), Supervisor of Music.....Wilmington
Grace Evans, Tower Hill School.....Wilmington

Ruth Storms, Assistant Supervisor of Music.....Wilmington
Dora Wilcox, Woman's College.....Newark

District of Columbia

Hamlin E. Cogswell (Chairman).....Wilson Normal School
Clara Burroughs.....2633 Adams Mill Rd.
Mrs. C. V. Byram.....3413 Holmand Pl.
Eunice Ensor.....Continental Hotel
Rose Sliney.....The Lousdale

Florida

Mrs. Helene Saxby (Chairman).....212 Hyde Park Pl., Tampa
Marguerite Porter, Supervisor of Music.....Ocala
Olive Slingluff.....1304 S. River Dr., Miami
Mrs. May Paine Wheeler.....Crescent City
Mrs. Grace F. Woodman.....1027 Oak St., Jacksonville

Georgia

Jeanie Craig (Chairman).....Macon

Idaho

Mrs. Pearl B. Allen (Chairman).....Lewiston
Martha Kendrick.....Moscow
Ceceal Kuntz.....Kimberly
Fowler Smith.....Boise
J. B. Tuller.....Montpelier

Illinois

Mabelle Glenn (Chairman).....318 Locust St., Bloomington
Amelia Deneweth.....519 Indian Terrace, Rockford
Mrs. Agnes C. Heath.....Tribune Bldg., Chicago
E. L. Philbrook.....1506 28th St., Rock Island
O. E. Robinson.....300 S. Wabash Ave., Chicago

Indiana

E. B. Birge (Chairman).....1914 N. PennsylvaniaSt., Indianapolis
Ada Bicking.....406 Grant St., Evansville
R. G. McCutchan, Dean De Pauw University.....Greencastle
Ralph Sloane, Director of Music.....Richmond
Blanche Woody.....1103 Jackson St., Anderson

Iowa

C. A. Fullerton (Chairman), Iowa State Teachers College.....Cedar Falls
Mrs. Elizabeth Carmicheal, Butler Bldg.....Fort Dodge
P. C. Hayden, Editor School Music.....Keokuk
F. C. Percival, High School.....Sioux City
A. H. Smith.....1430 Beaver Ave., Des Moines

Kansas

Bessie Miller (Chairman).....249 A. N. 18th St., Kansas City
Minerva C. Hall.....1205 Oread Ave., Lawrence
W. B. Kinnear, Supervisor of Music.....Larned
Blanche Rumbley.....212 S. Evergreen, Chanute
Minnie Taylor.....515 Walnut St., Leavenworth

Kentucky

Caroline Bourgard (Chairman).....1324 Hepburn Ave., Louisville
Mary J. Armitage.....Bowling Green
Mildred S. Lewis.....218 Arlington Ave., Lexington

Mrs. J. D. Shelby....352 E. Lexington Ave., Danville
F. J. Strahm, State Normal School....Bowling Green

Louisiana

H. W. Stopher (Chairman)....Louisiana State University, Baton Rouge
Mary M. Conway, Municipal Office....New Orleans
Margaret Frazee....1220 Park Pl., Shreveport
Alice Mailhes....4115 Dumaine St., New Orleans
Anna Van Denberg....62 Morgan Blvd., New Orleans

Maine

George T. Goldthwaite (Chairman), Director of Music....Portland
H. W. Pierce....Pittsfield
E. S. Pitcher....146 Auburn St., Auburn

Maryland

John Denues (Chairman)....3910 Cottage Ave., Baltimore
Thomas L. Gibson, State Supervisor of Music....3004 Clifton Ave., Baltimore
Mrs. Henrietta Baker Low, Prince George Hotel....New York City
Marion J. Woodford....16 West 24th St., Baltimore

Massachusetts

F. W. Archibald (Chairman)....24 Greenwood Lane, Waltham
C. C. Birchard....221 Columbus Ave., Boston
Clarence Hamilton....15 Cottage St., Wellesley
Mildred Martin....Chelsea
Rosa Searle....Normal School, North Adams

Michigan

Thomas Chilvers (Chairman)....365 Lincoln Ave., Detroit
Miss Clyde Foster....518 Ellis St., Ypsilanti
Harper C. Maybee....1423 S. Grand Ave., Kalamazoo
Harry Quayle, Director of Music....Pontiac
Edith Stone....510 N. Main St., Jackson

Minnesota

Stella R. Root (Chairman)....State Normal School, St. Cloud
Mrs. Ann Dixon....1224 E. First St., Duluth
Mrs. Agnes Fryberger....1939 Bryant Ave., Minneapolis
T. P. Giddings....City Hall, Minneapolis
Elsie M. Shawe....402 E. 9th St., St. Paul

Mississippi

Lorena Tomson (Chairman)....Station A, Hattiesburg
Julia Edwards....123 Elm St., Clarksdale
Mrs. J. N. Willoughby....Brookhaven

Missouri

Clara Sanford (Chairman), Director of Music....St. Joseph
E. L. Colburn, Board of Education....St. Louis
C. P. Kinsey, State Normal School....Springfield
R. R. Robertson, Supervisor of Music....Springfield
Mrs. B. M. Whittley....608 E. 9th St., Kansas City

Montana

Minerva Bennett (Chairman)....504 Muller Apts., Butte, Mont.
Emma Acker, Supervisor of Music....Manhattan
Mabel Palmer....426 S. 3rd St., Missoula
Florence Naylor....Hamilton
Pauline Van De Walker, University of Montana....Dillon

Nebraska
H. O. Ferguson (Chairman)....1441 G. St., Lincoln
C. M. Crandell, Supervisor of Music....Seward
Cora F. Conaway....648 E. 6th St., York
Lucy Haywood....719 S. 16th St., Lincoln
Angie Middleton....1127 S. 31st St., Omaha

Nevada
Weltha J. Beecher (Chairman), Supervisor of Music....Reno

New Hampshire
George H. Dockham (Chairman)....848 Beech St., Manchester
E. G. Hood, Director of Music....Nashua

New Jersey
Catharine M. Zisgen (Chairman)....Administration Bldg., Trenton
Mrs. Frances E. Clark....Victor Talking Machine Co., Camden
Josephine Duke....La Tourette Hotel, Bayonne
Powell G. Fithian....West Collingswood, N. J.
John V. Pearsall....181 Argyle Pl., Arlington

New Mexico
Marie Senecal (Chairman)....Las Vegas

New York
Julia E. Crane (Chairman), Crane Normal Institute....Potsdam
A. J. Abbott....28 Clarendon Pl., Buffalo
Laura Bryant....403 E. Seneca St., Ithaca
Inez Field Damon....834 Union St., Schenectady
Mrs. Bertha D. Hughes, Board of Education....Utica

North Carolina
Alice Bivins (Chairman), State Normal College....Greenboro
Eva Minor....616 Chapel Hill St., Durham
Paul J. Weaver, University of North Carolina....Chapel Hill

North Dakota
E. H. Wilcox (Chairman), University of North Dakota....Grand Forks
Alice Gilbert....Devil's Lake
Julia M. Slack....Box 224, Anita

Ohio
Ernest Hesser (Chairman), State Normal School....Bowling Green
E. E. Halstead....1001 Mahoning Rd., Warren
J. Powell Jones....C/o Board of Education, Cleveland
Mrs. Marie B. Parr....1854 Beersford Pl., Cleveland
R. W. Roberts....14 W. 9th St., Columbus

Oklahoma
Minnie E. Starr (Chairman)....502 N. G. St., Muskogee
Emma Keller....901 E. 9th St., Ada
Harriet C. Vannatta....1226 S. Cincinnati St., Tulsa

Oregon
C. A. Davidson (Chairman), Supervisor of Music....Salem
Sophie Messenger....The Dalles
Marie Schuette, State Normal School....Monmouth
Alice C. Vander Sluis....32 Ross Court, Medford

Pennsylvania
Paul E. Beck (Chairman), State Supervisor of Music....Harrisburg
Warren Acker....27½ S. St. Cloud St., Allentown

Robert Braun.....223 S. Center St., Pottsville
Will Earhart.....725 Fulton Bldg., Pittsburgh
Mrs. Carrie E. Stoughton.....514 Holland St., Erie

Rhode Island
Edwin N. C. Barnes (Chairman).....475 Elmwood Ave., Providence
Walter Butterfield.....30 Congdon St., Providence

South Carolina
Carrie P. McMakin (Chairman).....114 Baufain St., Charleston

South Dakota
Mrs. Theresa Day (Chairman).....Hot Springs
Bertha D. Cosgrove, Supervisor of Music.....Watertown
Mrs. Lydia Graham.....411 8th Ave., S. E., Aberdeen
Myra K. Peters.....506 Prospect Ave., Lead
Alice Van Ostrand.....405 Locust St., Yankton

Tennessee
D. R. Gebhart (Chairman).....Peabody College, Nashville
L. C. Austin, State Normal School.....Memphis
Milton Cook.....1917 Adelicia St., Nashville
Emily E. Relfe.....116 E. Terrace St., Chattanooga
E. May Saunders.....Murfreesboro

Texas
Elfieda Littlejohn (Chairman), State Supervisor of Music.....Austin
Birdie Alexander.....401 Grandview, El Paso
Sudie L. Williams.....211 S. Lancaster Ave., Dallas
Nellie Wray, Supervisor of Music.....Orange

Utah
Valentine Preston (Chairman).....Ogden
A. R. Overlade.....Pleasant Grove

Virginia
Walter Mercer (Chairman), Supervisor of Music.....Richmond
F. Eugenia Adams.....Moran Apts., Norfolk
Florence Baird.....East Radford
Elizabeth Williams, State Normal School.....Fredericksburg
Daisy Wingfield.....217 Mountain Ave., Roanoke

Vermont
Beryl M. Harrington (Chairman).....36 Lafayette Pl., Burlington
Emma G. Elliott.....Johnson
Alice H. Jackson.....69 Atkinson St., Bellows Falls
A. W. Smith.....St. Johnsbury

Washington
Letha L. McClure (Chairman), Director of Music.....Seattle
Frances M. Dickey.....1408 E. 42nd St., Seattle
Ruth Durheim.....Seattle
Grace Barber Hulscher.....Pullman
Eulalie Wylie, Supervisor of Music.....Cheney

West Virginia
Lucy Robinson (Chairman).....500 S. Front St., Wheeling
Mrs. M. Wardner Davis, Supervisor of Music.....Salem
Lelia Stillman, Supervisor of Music.....Kingswood
Amy M. Young, Broaddus College.....Philippi

Wisconsin
W. Otto Miessner (Chairman), State Normal School.....Milwaukee
Grace Gail Giberson.....912 S. River St.
Russell V. Morgan, State Normal School.....La Crosse
Lillian Watts.....1304 Park Ave., Racine
Theo. Winkler, Supervisor of Music.....Sheboygan
Wyoming
Helen S. Lord (Chairman).....Box 274, Sheridan
Harriet Little.....Casper
Anna P. Rice.....Rawlins
Porto Rico
Allena Luce.....Rio Piedras
Philippine Islands
Mrs. Cora Townsend.....Manila
Canada
Bruce A. Carey.....219 Charlton St., W., Hamilton, Ont.
Norman Eagleson.....9244 92nd Ave., Edmonton, Alberta
Duncan McKenzie.....323 W. Sherbrooke St., Montreal
E. W. Goethe Quantz.....London, Ont.

STANDING COMMITTEES

Committee on School Music Credits,
Mr. Osbourne McConathy, Ch.
Mr. Edward B. Birge,
Mr. Karl W. Gehrkens

Committee on National Week of Song,
Mr. H. O. Ferguson, Chairman
Mr. Arnold J. Gantvoort
Miss Clara F. Sanford
Mr. Norman H. Hall

Committee on Community Song Book,
Mr. Peter W. Dykema, Chairman
Mr. Will Earhart
Mr. Osbourne McConathy
Mr. Hollis Dann

Officers

OFFICERS FOR 1919–1920

President—Mr. Hollis Dann, Ithaca, New York.
First-Vice-President—Mr. Frank A. Beach, Emporia, Kansas.
Second Vice-President—Mr. Peter W. Dykema, Madison, Wisconsin.
Secretary—Miss Elizabeth Pratt, St. Louis, Missouri.
Treasurer—Mr. James McIlroy, Pittsburgh, Pennsylvania.
Auditor—Mr. Walter Butterfield, Providence, R. I.

BOARD OF DIRECTORS

Miss Alice C. Inskeep, Cedar Rapids, Iowa, Chairman.
Mr. Karl W. Gehrkens, Oberlin, Ohio.
Mr. John W. Beattie, Grand Rapids, Michigan.
Mr. Glenn H. Woods, Oakland, California.
Miss Effie E. Harmon, South Bend, Indiana.
Mr. Osbourne McConathy, Evanston, Illinois, ex-officio.

OFFICERS FOR 1920–1921

President—Mr. John W. Beattie, Grand Rapids, Mich.
First Vice-President—Miss Julia E. Crane, Potsdam, N. Y.
Second Vice-President—Mr. Peter W. Dykema, Madison, Wis.
Secretary—Miss E. Jane Wisenall, Cincinnati, Ohio.
Treasurer—Mr. Karl W. Gherkens, Oberlin, Ohio.
Auditor—Mr. Phillip C. Hayden, Keokuk, Iowa.

BOARD OF DIRECTORS

Mr. Charles H. Farnsworth, New York City.
Mr. Ernest Hesser, Albany, N. Y.
Mr. Glen H. Woods, Oakland, Cal.
Miss Effie Harmon, South Bend, Ind.
Miss Mabelle Glenn, Bloomington, Ill.
Mr. Hollis E. Dann, Ithaca, N. Y., ex-officio.

Program--Thirteenth Meeting

Philadelphia, Pennsylvania

MONDAY, MARCH 22

8:00 a. m.—Registration at Bellevue-Stratford Hotel (second floor, opposite main elevators)
to
7:00 p. m.

9:00 a. m.—Visiting Philadelphia Schools.
to
3:00 p. m.

3:15 p. m.—Recital by Fritz Kreisler, Violinist, for members of the Conference only, University Hall. Free to members.

Program

1. SONATA B MAJOR ..... Bach
   Prelude—Gavotte—Minuet—Gigue
2. a. PRELUDE AND ALLEGRO ..... Pugnani
   b. CHANSON LOUIS XIII AND PAVANE ..... Couperin
   c. VARIATIONS ..... Tartini
   d. LACHASE (Caprice) ..... Cartier
   e. RONDO ..... Mozart
3. a. HYMN TO THE SUN ..... Rimsky-Korsakov
   b. RONDINO ON A THEME BY BEETHOVEN ..... Kreisler
   c. VALSE ..... Brahms
   (Arranged by David Hochstein)
   d. SLAVONIC DANCE ..... Dvorák-Kreisler
   e. TAMBOURIN CHINOIS ..... Kreisler
   f. CAPRICE VIENNOIS ..... Kreisler

4:30 p. m.—Chorus rehearsal under the direction of Professor Peter C. Lutkin, Dean of the College of Music, Northwestern University, Evanston, Ill. University Hall, Wanamaker's, 8th Floor.

8:15 p. m.—Reception and Concert tendered to the members of the Conference by the combined Musical Clubs of Philadelphia—Grand Ball Room, Bellevue-Stratford.

Reception Committee

Mrs. F. W. Abbott Mrs. Frances E. Clark
Mr. James Francis Cooke, Chairman

Program

WELCOME—Dr. Enoch W. Pearson,
Director of Music
Philadelphia Public Schools

MIXED CHORUS, a cappella

Belgian Folk Songs, arranged by Gevaert

a. Musette
b. Chanson Joyeuse

Palestrina Choir

Nicola A. Montani, Conductor

WELCOME—A Word of Fellowship

Dr. John G. Garber

BARITONE SOLO—

a. The Breath of Allah ..... J. F. Cooke
b. Where Go the Boats? ..... Stanley Muschamp
c. Eri Tu ..... Verdi

Horatio Connell

WELCOME—Mme. Olga Samaroff-Stokowski

SOPRANO SOLO—

a. Alleluia ..... Mozart
b. By the Window ..... Tchaikovsky
c. The Little Fishes' Song ..... Arensky

Mae Ebery Hotz

WELCOME—Hon. William C. Sproul

Governor of Pennsylvania

MALE CHORUS—

a. Venetian Love Song ..... Nevin
b. Nottingham Hunt ..... Frederic Field Bullard

Fortnightly Club

Henry Gordon Thunder, Conductor

WELCOME—EDWARD W. BOK

WOMEN'S CHORUS—

a. Great is Thy Love ..... C. Bohm
b. Dance of the Snow Flakes ..... Chaminade
c. June Rhapsody ..... Mabel Daniels

Matinée Musical Club Chorus

Helen Pulaski Innes, Conductor

RESPONSE—Will Earhart,

Director of Music,

Pittsburgh, Pa.

READING—The Seven Ages of Man ..... Shakespeare-Huss

David Bispham

Accompanied at the Pianoforte by

Mary Miller Mount

CHORUS, a cappella:

Adoramus Te ..... Palestrina

Palestrina Choir,

Nicola A. Montani, Conductor

Accompanists—

Agnes Clune Guinlan

Mary Miller Mount

TUESDAY, MARCH 23

8:45 a. m.—Meeting of Executive Com., Princeton Hall.

9:15 a. m. Singing of Star-Spangled Banner, led by Osbourne McConathy, Northwestern University, Evanston, Ill.

9:20 a. m.—President's Address—The Music Supervisors' National Conference—Past, Present, Future.
Hollis E. Dann, Ithaca, N. Y.

9:45 a. m.—Address—The Supervisor of the Future
George H. Gartlan, Director of Music, Greater New York.

10:15 a. m.—Address—The Mental and Musical Equipment of the Supervisor
Dr. Frank Damrosch,
Director Institute of Musical Art, New York.

10:45 a. m. to 12:15—Demonstration of first, second, and third year work with classes from the Philadelphia Schools.
Conducted by Dr. Enoch W. Pearson.

1:30 p. m. to 3:00 p. m.—Demonstrations by Junior and Senior High School Classes from the Philadelphia Schools.
Arranged by Dr. Enoch W. Pearson.

3:15 p. m. to 4:45 p. m.—Chorus rehearsal under the direction of Dean Lutkin.

5:00 p. m.—Informal Dinner, Crystal Tea Room, Wanamaker's, Eighth Floor, $2 per plate.
Singing led by Kenneth Clark, War Camp Community Service, New York, and Bruce A. Carey, Conductor Elgar Choir, Hamilton, Ont. General get-acquainted and jollification meeting. Surprise Program.

8:00 p. m.—Opera—The Barber of Seville.....Rossini
The Metropolitan Opera House.

WEDNESDAY, MARCH 24

9:15 a. m. to 12:00—Section Meetings.

I. *Music Appreciation in the Grades*—(Assembly Room, Chamber of Commerce, Widener Bldg., Chestnut St.)
Sudie L. Williams, Supervisor of Music, Dallas, Texas, Chairman.
Alice Inskeep, Supervisor of Music, Cedar Rapids, Iowa, Secretary.
How to Introduce Music Appreciation in Schools which have had no Music
Mary J. Armitage, Supervisor of Music, Bowling Green, Ky.
Relation of Music Appreciation to other Phases of Music Work, and Correlation with other subjects in Curriculum
Ernest Hesser, Head of Dept. of Music, State Normal College, Bowling Green, Ohio.
The Supervisor's Part in Making the Grade Teacher efficient in the Teaching of Music Appreciation
Mabelle Glenn, Supervisor of Music, Bloomington, Ill.
Music Appreciation as related to the Curriculum
Agnes Moore Fryberger, Assistant Supervisor of Music, Minneapolis, Minn.

II. a. *The School Band*—(University Hall)
H. O. Ferguson, Director of Music, Lincoln, Neb., Chairman.
W. M. Harclerode, Director of Music, Harrisburg, Pa., Secretary.
Demonstration by the Wanamaker Store Band
The Development of our Store Band
Colonel William R. Scott,
Chief of Cadet Staff,
John Wanamaker Commercial Institute.

b. *The School Orchestra*—(University Hall)
Walter Butterfield, Supervisor of Music, Providence, R. I., Chairman.
S. Minerva Hill, Supervisor of Music, Warwick, R. I., Secretary.
The Organization and Development of the School Orchestra
A. J. Dann, Director of Music, Uniontown, Pa.
Europe or America for Players in our Symphony Orchestras of Tomorrow—Which?
F. E. Percival, Director of Music, High School, Sioux City, Ia.

III. *Piano Classes*—(Gimbel Bros. Auditorium, 9th and Market Streets)
Walter H. Aiken, Director of Music, Cincinnati, Ohio, Chairman.
W. Ethelbert Fisher, Supervisor of Music, Cincinnati, Ohio, Secretary.
A Piano Class Lesson (a practical demonstration)
T. P. Giddings, Supervisor of Music, Minneapolis, Minn.
Public School Piano Classes as I Have Known Them
Inez Field Damon, Director of Music, Schenectady, N. Y.
The Relation of the Private Teacher to the Class Idea in Piano Instruction
George J. Abbott, Supervisor of Music, Chelsea, Mass.
Essential Difference Between Class and Private Piano Instruction for Children
Mrs. Gail Martin Haake, Public Schools, Evanston, Ill.

IV. *High School Courses*—(Witherspoon Building, corner of Walnut and Juniper Streets)
Will Earhart, Director of Music, Pittsburgh, Pa., Chairman.
Jacob Kwalwasser, Teacher of Vocational Courses, Latemer Junior High School, Pittsburgh, Pa., Secretary.

a. *Harmony in the High School*
Harmony in the Senior High School
E. Jane Wisenall, Teacher of Harmony and Choral Singing, Woodward High School, Cincinnati, Ohio.
Harmony in the Junior High School
Lillian B. Held, Teacher of Music, Latemer High School, Pittsburgh, Pa.

b. *School Courses in Music to be required of high school students receiving credit for outside study of music*
Requirements from the Standpoint of the School
Karl W. Gehrkens, Professor of School Music, Oberlin College, Oberlin, Ohio.
The Attitude of the Outside Teacher of Music
E. B. Birge, Director of Music, Indianapolis, Ind.

V. *Musical Training for the Grade Teacher*—North Garden, Bellevue-Stratford Hotel

Julia E. Crane, Director Crane Normal Institute of Music, Potsdam, N. Y., Chairman.

Bertha Linnell, Director of Music, Southwestern State Normal School, California, Pa., Secretary.

a. *Courses in Normal and Training Schools*

Professional Courses in Music in Normal Schools and Teachers' Colleges

D. R. Gebhart, Director of Music, George Peabody College for Teachers, Nashville, Tenn.

The Making of the First Assistant

Edwin N. C. Barnes, Supervisor of Music, Central Falls, R. I.

b. *Teachers' Meetings conducted by the Supervisor*

Teachers' Meetings with the Supervisor—Their Importance and Value

Blanche Woody, Supervisor of Music, Anderson, Ind.

Teachers' Meetings. When? Why? How?

Laura Bryant, Supervisor of Music, Ithaca, N. Y.

c. *Summer Session Classes in Normal Schools and Colleges*

What the Normal Schools and Colleges can do in Summer Session for the Grade Teacher

Alice Bivins, Head Dept. of Public School Music, North Carolina College, Greensboro, N. C.

1:30 p. m. to 3:45 p. m.—Section Meetings (continued)

I. *Music Appreciation in the High School*—(Assembly Room, Chamber of Commerce)

Marie F. McConnell, New York City, Chairman.

Florence E. Baird, Director of Music, State Normal School, East Radford, Va., Secretary.

Music as seen through Literature and Art

W. P. Kent, Ethical Culture School, New York.

Music appreciation in the High School

Glenn Tindall, Assistant Supervisor of Music, St. Louis, Mo.

II. *Classes in Orchestral Instruments*—(University Hall)

John W. Beattie, Director of Music, Grand Rapids, Mich., Chairman.

Mrs. Bertha D. Hughes, Supervisor of Music. Utica, N. Y., Secretary.

Class Demonstration conducted by Dr. Albert G. Mitchell, Director Instrumental Music, Public Schools, Boston, Mass.

To enable the audience to participate in this demonstration, one hundred dummy violins and bows will be provided.

Ways and Means of Procuring Instruments and of Arousing Community Interest

W. Otto Miessner, Director of Music, State Normal School, Milwaukee, Wis.

My First Experience with Violin Classes in the Public Schools

Theo. Winkler, Supervisor of Music, Sheboygan, Wis.

The Horn and the More Unusual Instruments in Relation to Class Instruction

J. W. Fay, Instructor in Instrumental Music, Public Schools, Rochester, N. Y.

III. *Working Plan for Crediting Outside Study of Music*—(Gimbel Bros. Auditorium, 9th and Market Streets)

Osbourne McConathy, Northwestern University, Evanston, Ill., Chairman.

Elizabeth Van Fleet Vosseller, Supervisor of Music, Flemington, N. J., Secretary.

Music Credits for Outside Study—Why, and How?

J. Victor Bergquist, Director of Music Credits, Minneapolis High Schools, Minneapolis, Minn.

Conditions Concerning Credits in the Public Schools of Washington, D. C.

Hamlin E. Cogswell, Director of Music, District of Columbia.

Working Plan for Crediting Outside Study of Music in High Schools as Worked out by the State Music Teachers' Association in Arkansas.

Henry Doughty Tovey, Director School of Music, University of Arkansas, Fayetteville, Ark.

Status of Outside Credit in Boston and other Massachusetts Cities

John P. Marshall, Professor of Music, Boston University, Boston, Mass.

IV. *Specific Vocal Instruction in the High School* (Witherspoon Bldg., corner Walnut and Juniper Streets)

Wm. Breach, Supervisor of High School Music, Rochester, N. Y., Chairman.

Robert A. Bartholomew, Supervisor of Music, Lockport, N. Y., Secretary.

Demonstration with Class of Girls

Frederick Haywood, New York.

The Problems of Voice Production in Boys' High Schools

Duncan A. McKenzie, M. A., (Edinburgh), McGill University Conservatory of Music, Montreal, Canada.

The Value of the Class Form of Vocal Instruction

George Chadwick Stock, Teacher of Voice, New Haven, Conn.

V. *Singing in the Kindergarten*

North Garden Room, Bellevue-Stratford Hotel Patty Hill, Director Department of Lower Primary Education, Teachers' College, Columbia University, Chairman.

Lucy Robinson, Supervisor of Music, Wheeling, W. Va., Secretary.

Class Demonstration conducted by Selma Konold, Supervisor of Music, Ridgewood, N. J.

Beginnings of Music in the Kindergarten

Ethel M. Robinson, B.S., Instructor in Kindergarten Education, Teachers' College, Columbia Univ.

Singing in the Kindergarten

Irene McGurrin, Supervisor of Kindergarten Music, Grand Rapids, Mich.

Song and the Child

Augustus D. Zanzig, Instructor in Music, Ethical Culture School, New York.

The Supervisor of Music and the Kindergartner
Ella Ruth Boyce, Director of Kindergartens, Pittsburgh, Pa.

4:15 p. m.—Chorus rehearsal under the direction of Dean Lutkin—University Hall.

8:00 p. m.—Concert, Wanamaker Auditorium.

Program

PIETRO YON.....Concerto Gregoriano for Organ and Orchestra
WAGNER.....Entrance of the Gods into Walhalla
ORGAN SOLO
BACH.....Brandenburg Concerto No. 2, in F, for Violin, Flute, Oboe, Trumpet, Organ and Orchestra

INTERMISSION

WAGNER.....Prelude to "Lohengrin"
Organ and Orchestra:
(a) FRANCK.....Piece heroique
(b) SAINT-SAENS.....Largo from the Third Symphony
(c) SAINT-SAENS.....Marche heroique

Twelve hundred seats in the first gallery facing the Organ, have been reserved for members of the Conference

THURSDAY, MARCH 25

8:45 a. m.—Meeting of Board of Directors, Princeton Hall

9:15 a. m. to 12:00—Rural Life Betterment Through Music
Henrietta Baker-Low, Chairman

Mrs. Marie Turner Harvey, Porter School, Kirksville, Mo.
Suggestions for Music in Rural Schools
Paul E. Beck, State Supervisor of Music, Harrisburg, Pa.
A Nation-Wide Challenge
Frank A. Beach, Kansas State Normal School, Emporia, Kansas
Solo—The Swallows.....Eva Del'Aqua Dexter Kimball, Ithaca, N. Y.
Some Obstacles to the Progress of Music in Rural Sections
Max Schoen, Director Dept. of School Music, East Tennessee State Normal School, Johnson City, Tenn.
Country Life as a Basis of Music Teaching
Hermann N. Morse, Board of Home Missions of the Presbyterian Church in the United States
Music in Rural Schools as Seen from Thirty Years' Experience
Lee L. Driver, Director Bureau of Rural Education, Commonwealth of Pennsylvania

General Discussion

1:30 p. m.—Future Policy of the Conference concerning Sectional Branches
Report of Committee of Past Presidents,
Peter W. Dykema, Chairman.

2:30 p. m. to 4:00 p. m.—Business Session
Reports of Standing Committees, Election of Officers, Invitations for 1921 Meeting, etc.

4:30 p. m.—Chorus rehearsal with Orchestra at the Academy of Music under the direction of Dean Lutkin.

8:15 p. m.—Supervisors' Concert at the Academy of Music

The Philadelphia Orchestra, 94 players, Leopold Stokowski, Conductor

The Supervisors' Chorus, 500 voices. (Organized, Monday Afternoon, March 22, 1920).

Peter C. Lutkin, Conductor

Program

1. BEETHOVEN.....Overture, "Lenore" No. 3
2. BACH......"Christians, be joyful!"

From the Christmas Oratorio

3. SCHUBERT.....Excerpts from "Rosamunde"
   a. En'tracte
   b. Ballet
4. PARKER.....Ballad "Harold Harfagar"

INTERMISSION

5. Unaccompanied Group—
   a. DETT.....Listen to the Lambs

(Negro Spiritual)

   b. MACDOWELL.....Slumber Song
   c. GRETCHANINOFF.....The Cherubin Song
   d. LUTKIN.....Choral Blessing

In Memoriam—Horatio Parker

6. WAGNER.....Ride of the Valkyries
7. ELGAR.....March and Choral Epilogue from "Caractacus'

FRIDAY, MARCH 26

Americanization Day

8:45 a. m.—Meeting of Executive Committee, Princeton Hall.

9:15 a. m.—Singing by the Conference.

9:30 a. m.—Symposium.

Roll Call by States.

11:30 a. m.—Singing, led by Clara F. Sanford, Supervisor of Music, St. Joseph, Mo.

11:45 a. m.—Address—James Francis Cooke, Editor, ***The Etude***, Philadelphia, Pa.

12:00 Address—Dr. Russell Conwell

Fifteen minutes with Kenneth S. Clark

A Model Community Singing Program.

3:00 p. m.—Philadelphia Orchestra Concert—(Academy of Music)

Members of the Conference attend the concert as guests of Mr. Edward Bok.

7:00 p. m.—Formal Banquet, Grand Ball Room—(Bellevue-Stratford Hotel)

Compliments of the Victor Talking Machine Company

Looking Backward and Forward, Mrs. Frances E. Clark, Educational Department, Victor Talking Machine Co., Camden, N. J.

Group of Indian Songs, Princess Wahtahwassa

Address—Dr. John H. Finley, President of the University and Commissioner of Education of the State of New York, Albany, N. Y.

First Day, Monday, March 22, 1920

School Music in Philadelphia

On Monday, the Philadelphia Public Schools were open to visiting supervisors of music as follows:—

1. In schools marked with a star the eighteen Assistants to the Director and the four special teachers of Music—Mrs. Anna W. Cheston, Miss Sara B. Callahan, Mr. Ernest Bates and Miss Ida Pyrah—might be observed doing routine class-room work.
2. In all other elementary schools principals and teachers were requested to "keep open house" and turn all classes over to the visiting supervisors to handle themselves as might be desired.
3. On Tuesday, the Director demonstrated first, second and third year work with first, second and third year classes in University Hall, at 11 o'clock. On the same day at 1..30 P. M., there was interpretative work in University Hall by a Normal School Chorus, Mrs. Cheston conducting; a Junior High School Chorus, Mr. Bates conducting; Negro Spirituals by pupils of the Durham School, in charge of Miss Mary A. Smith; and an illustration by the Campbell School Orchestra of "The Ends and Aims of Orchestral Work in the Schools," Mr. Alvah J. Emrey, Principal, conducting.

Visiting supervisors, therefore, had the opportunity to (1) observe the Director's Assistants' work; (2) work themselves; or (3) observe the Director work; as might be individually desired.

Time devoted to music in the elementary schools—12 minutes daily. In the high schools, one period a week.

Number of pupils, 250,000. Number of teachers, 6,000.

Average number of supervisory visits made by the Director's Assistants to each elementary teacher per year—4.

First, second and third year work is done from the blackboard. Textbooks in fourth, fifth, sixth, seventh and eighth grades and in the girls' high schools embrace the following:

Hollis Dann Music Course
Laurel Songs
New Educational Music Course
New Normal Music Course
New Public School Music Course

ENOCH W. PEARSON,
Director of Music.

Monday Morning at Girard College

8:30—High School Assembly, Auditorium. Music on the organ, singing by the 700 boys and by the Senior and Junior Glee Clubs.

9:00—Choir rehearsal in the Chapel.

9:45-11:45—Class work in singing.

Grades 4, 5 and 6, Building No. 10.

Grades 1, 2 and 3, Building No. 7.

11:00—Junior High School class, High School, Room 308. Study of orchestral instruments with records.

4:00 p. m. Band rehearsal and drill of the Battalion of Cadets.

Girard College

is not a college in the accepted use of that term, but a home and school for 1550 boys from six to eighteen years of age, comprising a primary school of three years, a grammar school of three years, and a high school of five years.

Burton Scales, Director of Vocal Music.

ADDRESSES AND DISCUSSIONS

The Opening Reception

The Reception tendered to the Supervisors at their Conference by the musical interests of Philadelphia was brought about thru the active interest of Mrs. Frances E. Clark, of the Victor Talking Machine Company.

The Matinée Musical Club of Philadelphia, Mrs. Edward B. Garrigues, President, tendered the use of the magnificent ball room of the Bellevue-Stratford Hotel, accommodating fifteen hundred people.

All of the Music Clubs of the city participated including the Art Alliance, George Woodward, President; The New Century Club, Mrs. T. Prentiss Nichols, President; Philadelphia Music Club, Maud Melville Holton, President; Choral Union, Anne McDonnough, President; Strawbridge & Clothier Chorus, Herbert J. Tily, President, and other organizations.

The artists of the evening were: Mrs. May Ebrey Holtz, soprano; Horatio Connell, baritone; David Bispham, baritone; the women's chorus of the Matinée Musical Club, conducted by Helen Pulaski Innes; the Fortnightly Club, conducted by Henry Gordon Thunder; Palestrina Choir, Nicola A. Montani, conductor, also furnished important parts of the program, all choral numbers.

All of the numbers were received with enthusiastic applause by the audience, which literally jammed the ball room.

Mr. Bispham's rendering of the Seven Ages of Man, with the musical setting of Henry Holden Huss, was made the occasion of a tremendous ovation of a kind seldom heard in these days. After many encores the audience arose to greet him.

INTRODUCTORY REMARKS

JAMES FRANCIS COOKE, *President of the Presser Foundation and the Editor of The Etude*

"Ladies and gentlemen, as chairman of the Reception Committee, it is my privilege to be a kind of amiable figurehead, but that in itself is an honor which I most sincerely appreciate. The musicians of Philadelphia have endeavored to leave nothing undone to make their welcome to this conference cordial and enthusiastic. We are proud of this opportunity to have you become acquainted with some of the accomplishments of this city, which in the earliest days was admittedly the music centre of America, and which in recent years has attracted wide attention thru its music activities.

"In Colonial times music was a matter of great significance here. Benjamin Franklin, who represented the spirit of Philadelphia probably more than any other man, was himself concerned in the invention of musical instruments. He devised an instrument consisting of glass bowls centering upon a long rod and made to revolve upon a spindle. The bowls were graduated in size, from small to large, and there was a keyboard arrangement

which made it possible to play upon these revolving bowls. The effect was said to be very beautiful. Mozart wrote for this instrument. You may see an example of it in the Metropolitan Museum of Art in New York City. It ought really to be in Independence Hall in this city as a monument to the music initiative of Philadelphia at that time.

"It would give me very great pleasure to tell you something, in detail, of Philadelphia's splendid Orchestra; its accomplishments in musical education; our highly successful music clubs; our music philanthropies—such as Musical Fund Hall and the Presser Foundation. But you have, as I said to-night, the finest program ever prepared in this city and I am very sure you will be glad to proceed with the more instructive parts."

WELCOME

ENOCH W. PEARSON, *Director of Music, Philadelphia Public Schools*

Ruskin says there are three things every man ought to know: 1, where he is; 2, where he is going; 3, what he is going to do about it.

There are to-day twenty million pupils in the public schools of the United States. These pupils of to-day will be the citizens of the next generation. If the next generation is to love good music and have a due appreciation of that which is truly excellent therein, that love and appreciation must be developed in them to-day while they are pupils in the schools.

You, as supervisors of music, make the courses of study in music in the schools, and it is you who select the songs to be sung. Upon you, therefore, largely rests the responsibility of the musical future of the country.

Knowing where you are—in charge of the twenty million boys and girls in the schools to-day; and knowing where you are going—to the next generation—you are now gathered to determine what you are going to do about it.

In behalf of officers, supervisors, teachers and pupils of music in the Philadelphia public schools, I extend to you the glad hand of welcome and the warmest possible greeting.

WELCOME

JOHN P. GARBER, *Superintendent of Philadelphia Schools*

Philadelphia has been the scene of many important conventions, but I regard this as one of the most remarkable gatherings of recent years. This is true not so much because of the importance of music in our individual and social life, but because of the large place that music has come to fill in our National life. And when we remember that the delegates to this convention represent the public school's interest in music, we cannot fail to realize the fundamental place it has won for itself in the training for efficient citizenship in our great democracy.

What a contrast is presented by this evening's program and this evening's gathering of representative people to the conditions in the early days of our city—the days when music was classed with lotteries and theater-going and dancing and horse-racing, as things to be tabooed. Those were the days when pipe-organs were derisively called "whistling boxes" and when a violin was called a "fiddle" and regarded as a special instrument of the Devil. But Philadelphia, in common with Puritanical New England, has gotten bravely over these early prejudices. And Philadelphia began to mend, so far as music is concerned, quite early. The first opera, or "musical drama" as they called it, was given as early as 1759. The organization which led to the building of Musical Fund Hall in 1824 was formed in 1820. In 1857 the Academy of Music was erected. It was at that time by far the finest building devoted to musical entertainments in the United States.

Philadelphia for many years gave the first hearing in the country to such noted artists as Mrs. John Oldmixon, Ole Bull, Jenny Lind, and Adelina Patti. It also has the honor of building the first piano in the United States. Concerning this its builder, John Behrent,

advertised in 1775 that he had "just finished an extraordinary instrument by the name of the piano-forte, made of mahogany, being of the nature of a harpsichord, with hammers and several changes." "Hail Columbia," which was written by the noted Philadelphian, Joseph Hopkinson, was first sung in the old Chestnut Street Theatre, the scene of both Ole Bull's and Jenny Lind's first efforts in this country.

Time will not permit the mentioning of all the great musical composers and musicians of Philadelphia, nor will it enable me to do more than refer to the fact that the great metropolitan district represented by our city is one of the greatest producers of musical instruments and musical publications in the country. The value of the latter represents approximately ninety million dollars a year. As an indication of Philadelphia's interest in music, permit me to call attention to the fact that there is spent annually on instruction in music and on the maintenance of music in connection with public and private amusements approximately thirteen million dollars. As this is nearly as much as the city spends on public education, it shows that we are not laggards, at least in so far as music is concerned.

In conclusion, permit me to add my word of welcome to you and to say that we appreciate what your interest in music can do for us as well as what we can offer you in this great city. Music has great power over the emotions of men and there certainly has never been a time in our history when its beneficent influence in this respect was more needed. Such a meeting as this with the exceptional array of talent for the evening's program will undoubtedly stimulate interest in music and help to augment its influence in these days of world turmoil and world unrest.

RESPONSE FOR THE CONFERENCE

WILL EARHART, *Supervisor of Music, Pittsburgh, Pa.*

We who have assembled here would need no assurance, had we been transported on a magic carpet and landed while in deepest sleep, that we have arrived at our goal. The welcome that everywhere greets us, the arrangements made for our comfort and pleasure, inform us in no uncertain way that we are in the City of Brotherly Love. Nor does the welcome accorded us rest upon a general fraternal impulse alone. We are greeted cordially in our capacity of teachers of music. Though this may delight us it should not surprise us. Nothing else could be expected from a city that has recently given a fund of $1,000,000 for the maintenance of one of the best orchestras in the world, directed by one of the best orchestra conductors in the world; a city that at a date when music was slightly regarded in this country, and preceded only by Boston and Cincinnati, integrated music into its course of study in public schools. Such a city would naturally extend a hand of cordial greeting to Supervisors of Music in Public Schools who have come here from every corner of the Union bent upon further advancing the cause of musical education. It is true that before the city rose to these accomplishments it was obliged to forget its ancient traditions. The Quakers have not always been such redoubtable allies of music. But if there were shortcomings in the beginning you have nobly forgotten them; and if there was delay in the beginning, let us offer our congratulations that you have so efficiently made up for lost time.

We are gathered together, then, in the name of music, and in that name you greet us. What charm has that name that it can so move us all to this present accomplishment? What values do we all discern, what vision holds our faith, that we respond so readily to this call?

If you will bear with me for a moment or two, I should like to essay an answer to these questions. If in this answer I seem, for a moment, to doubt the righteousness of our claims, it is not because I hold in light esteem the values of music, but because, on the contrary, I prize them so highly that I would protect them against misrepresentation or

counterfeit. Base metal must not be circulated for gold, lest gold lose its standard of worth. Values must not be claimed for any and all phases of musical practice lest the priceless values that do inhere in certain of its phases become discredited.

We are likely to speak as though we believed that if music were present in sufficient quantity the vexing problems of human life would all be solved, and a redeemed world would move forward, singing, to its salvation. I, too, have joined in this pæan of praise; and, allowing for all the exaggeration characteristic of our enthusiastic race, I acknowledge belief now in a sound basis of truth under the vision. But the unenthusiastic lay public does not so readily concede our claims; and certain embarrassing facts often confront us that must be explained before our own faith can be untroubled and secure. Where music has been present in richest measure we do not always find the most complete redemption. The nation that has been most devoted to music is Germany, but the whole world has seen how she has lost her own soul instead of finding it. The individual musician, as we find him, may be no better than his fellows; often, indeed, the layman suspects that some taint of Bohemian laxity prevails among artists that makes them worse; and musicians, and even school music supervisors, may at times hardly dare to point to themselves in illustration when they would assert the beneficent influences exerted by music upon humanity. I modestly confess this, for one.

Yet will our ancient faith, that Goodness, Truth, and Beauty are somehow allied, not down; and yet, I believe, is that faith justified. The fault is not in the true nature and possibilities of art, but in the false interpretations that man places upon it, and the human shortcomings that hamper him in following its high call. I believe that if we could clarify our vision and clearly distinguish between the natural trend of art and some natural tendencies of the human soul that are prone to become associated with it, we would be prepared to gather new vision, new sense of direction, and increased power for good.

Art, then consists of two elements: one the earthly thought, interest, circumstance, emotion, that clings in the mind at the moment, and that may be taken as the avowed subject of the composition, and the other a form of expression, quite detached from the earthly circumstance, that seeks to attain grace, beauty, divine fitness and proportion of a quite idealistic kind. How much of the labor of man has been spent in obedience to this impulse to work, like the omnipotent Creator himself, toward the creation of ideal beauty. How patiently, how cunningly, how unceasingly he has wrought to pose line with line, mass with mass, color with color, tone with tone, word with word, that shapes, forms, designs would result that would meet this haunting demand of our souls for ideal beauty! The impulse is present in every-day life to-day, but how little we notice it. Yet in the placing of the furniture in every room, the fashioning of every garment, the planting of every flower garden, we are selecting, rejecting, choosing, in obedience to this craving for fitness, rightness in the relations of things to one another, quite beyond their relation directly to our utilitarian needs.

Both of these elements, that which would speak of our worldly experiences, and that which would strive for the creation of ideal beauty, are likely to be present in almost any musical composition—but how greatly do the proportions vary!

Beauty of tone to enchant the ear, symmetry and grace of tonal line to delight the mind, purity and nobility of mood to exalt the spirit, may all be well-nigh absent from the song of a cheap, vaudeville "artist." He may be merely relating, in vulgar tone and vulgar language, some commonplace experience in human life; and how greatly we err if we imagine that the interest of almost any circumstance he could use will atone for the absence of sheer beauty. On the other hand, an organ fugue of Bach's or a string quartette of Beethoven's may lift its feet from earth and wing its way serenely and gloriously in an ecstasy of contemplation of pure beauty. And in a tone-poem of Debussy we may find an almost even balancing of proportions.

There is no intention to suggest that we should choose between two styles of composition, and become either devotees of Bach alone or worshippers at the shrine of the musical futurists. Both elements exist in some proportioning in the greater part of all music, and they are not incompatible. The question is, which is the essential and characteristic element in musical composition, and which holds the greater promise of exaltation for the spirit of man. Upon that element we should fix our attention, and to bring about greater appreciation of it should be our endeavor.

Now I believe that a large part of the failure of music is due to the fact that its emotional and worldly aspects have been stressed much too greatly in comparison with its idealistic aspects. To intensify the emotions of human life may tend to energize life, but not to uplift and purify it. On the other hand, to enlist the spirit of man in a quest for a beauty that is above the earth, that is purely ideal, is to create moods of aspiration and lofty striving that tend to ennoble and dignify human life.

We who deal with your children in the public schools are faced by some difficulties and by some advantages that are peculiar to the situation. We deal always with the song and the words of the song are likely to fetter it to earth. Because of these words we are likely to come to the conclusion that we are teaching love of nature, the domestic and social virtues, patriotism, and so forth; and I earnestly hope we are teaching all of these, but I hope we are teaching something more. Our work is carried on by grade teachers who know more about the normal reactions of human beings to the circumstances of life than they know about tonal processes, and who therefore are likely to accentuate the literary and emotional aspects of songs more than they accentuate the purely musical facts —sometimes even to the point of ignoring musical demands entirely. On the other hand we are dealing with children who have no uneasy background of dramatic emotional experience in life. They love tone and rhythm and melody as they love the sunshine, a flower or the rainbow—because it is lovely. They sing as the boy-choir soprano sings, for pure joy in the beauty of it, and not as the dramatic soprano sings a sacred ballad in church—to bring her sentimental, earth-laden cares to the attention of Omnipotence. Their ears are keen and unspoiled, their receptivity to all we have to bring them almost infinite. If we build on the foundation they bring to us, and do not endeavor to lead them into a conception of art that is based upon our greater worldly experience, they are in a fair way to reap a rich and beautiful harvest from their musical instruction.

And after we have come to love the true aesthetic element, rather than revel in worldly experience, there is another love we must learn. That is love for the best that is in the souls of men and in the souls of little children. If we can discern the beautiful soul of Music, through all her disguises, and discern the beautiful thing that is the soul of Childhood, under all its complex appearances, and if we can then unite the two, we will have performed what we believe is a worthy task, and one that is full of promise for man and for music as a valuable element in the life of man.

Second Day, March 23, 1920

THE MUSIC SUPERVISORS' NATIONAL CONFERENCE PAST—PRESENT—FUTURE

PRESIDENT'S ADDRESS

HOLLIS DANN, *Professor of Music, Cornell University, Ithaca, N. Y.*

The Past

The Music Supervisors' National Conference was conceived in the minds of a small group of enthusiasts, was born in Keokuk, Iowa, in 1907 and nurtured and reared in the middle west. Six times the Conference has met west of Indianapolis, the distances to the six cities averaging approximately 280 miles from that city. Six times the meetings have been held east of Indianapolis, the distances from the Hoosier capital averaging about 266 miles. Philadelphia, approximately 550 miles east, and Lincoln, about the same distance west of Indianapolis, mark the longest journeys.

The first meeting was held in Keokuk, Iowa, the home of the first secretary, Mr. Philip C. Hayden. Sixty-nine members attended in response to a "call for a National Conference" sent out by Mr. Hayden in his capacity as secretary of the Music Section of the N. E. A. The "Call" was signed by twenty-nine supervisors. Seventeen of the original twenty-nine are still active members. It was intended that the officers of the Music Section of the N. E. A. should act as the officers of the Keokuk meeting, there being no session of the N. E. A. that year on account of the earthquake at San Francisco where the meeting was to be held. The illness of Mr. Hamlin E. Cogswell, President of the Music Section of the N. E. A., prevented his attendance; consequently the Vice-President, Mrs. Frances E. Clark, then supervisor of music at Des Moines, Iowa, was made chairman of the Keokuk Meeting. Mrs. Clark was the leading spirit in the actual organization of the National Conference.

Twenty-four of the sixty-nine charter members, and all the officers who served during the first three years, are active members today. The second meeting was held in Indianapolis in 1909 where there were ninety-five in attendance, with P. C. Hayden, President, and Stella Root, Secretary. The membership at the third meeting in Cincinnati numbered one hundred forty-nine. The officers were E. L. Coburn, President, Will Earhart, Vice-President, Stella Root, Secretary, and Wm. B. Kinnear, Treasurer.

All honor to the first sixty-nine, to the twenty-four who are still active members, and especially to Philip C. Hayden, the first President, who initiated the movement which brought the Conference into existence and whose reports of the first meetings make possible a complete history. From the first Mr. Hayden had faith that the Conference would live. After the second meeting he said editorially in *School Music*—"The Supervisors' Conference will be permanent because it meets the needs of the American Supervisor."

Unfortunately there is no record of the actual attendance at the subsequent meetings. The entire active membership has been as follows: At Detroit in 1911, 145 members; at St. Louis in 1912, 114 members; at Rochester in 1913, 136 members; at Minneapolis in 1914, 182 members; at Pittsburgh in 1915, 317 members; at Lincoln in 1916, 486 members; at Grand Rapids in 1917, 498 members; at Evansville in 1918, 495 members; at St. Louis

in 1919, 646 members; at Philadelphia in 1920, 1,242 members. Judging from these figures the farther the Conference goes away from "Home" the greater the percentage of gain in membership. At Lincoln the increase over the previous year was 53%. The present membership exceeds that of last year by 596 members, a gain of 88%.

Beginning with 1910 but omitting 1911, the Conference has published annually *The Volume of Proceedings*, the maximum edition being 900 copies. *The Supervisors' Journal*, published four times a year, reaches 6,000 to 9,000 readers.

If time permitted, a résumé of the work already performed would surprise even those who have been most active in its accomplishment. A recent re-reading of the several *Volumes of Proceedings* reveals a consistently progressive and virile attitude toward all questions affecting music in the Schools. Today it is sufficient to say that the Conference has amply justified its existence. It has become the largest and most influential body having to do with music in the schools. It has already rendered valuable service to its membership and to the Cause to which it is dedicated.

The Present

We are assembled here to learn wisdom and to gain strength and inspiration. North, South, East, and West are well represented. Maine shall listen to California and the sunny South shall take counsel of the rugged North. The presence here today of members coming from every state and Canada is in itself a fine and significant tribute to the American Supervisor.

The program of the week has two main objectives:

1. To stimulate and inculcate the highest ideals of the Art which we essay to teach.
2. To afford practical and valuable aid in the solution of every-day problems.

In the belief that the teacher of an art subject needs first of all to have and to hold the highest ideals of that art, every effort has been made to provide opportunity to hear great music rendered by great artists. However, high ideals and lofty purposes without practical knowledge and skill are like an engine without a driver. Therefore the Conference program must always feature the every-day problems.

For fourteen years this body has demonstrated that musicians can dwell together in peace and good-fellowship, can discuss any and all questions where differences of opinion exist, with dignity, courtesy, and mutual good will, thus disproving the false but unfortunately prevalent notion that musicians cannot live and work together in harmony. The delightful informality which always pervades the annual meeting encourages all to fraternize with both friends and strangers. The broad, tolerant spirit which has characterized this body from its inception is its most precious heritage. Let us highly resolve that no matter what provocation may arise, all the affairs of this Conference shall be conducted on a high plane—above petty, selfish interests; that mutual kindness and respect shall ring true in every emergency, and that this, the traditional Conference spirit, shall prevail throughout the week. In all our deliberations, let us not for one moment forget the children at home. We are the musical pilots of the twenty millions of American school children. To guide them along the beautiful pathways in the land of song is at once our responsibility and our opportunity.

The man and woman whose mission is to bring the divine art into the daily life of all the children, all the homes, all the churches, all the industries, and all the public gatherings of his community, must be imbued with love for his fellow men and with a burning desire to enrich the lives of all through music. The nature and power of his leadership will be determined by the quality of his inner spirit. In the words of Paul, that spirit is kind, envieth not, vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not its own, is not easily provoked.

What each member shall take home from this week's experience depends upon his capacity for absorption. In this shower of nectar you may function like a sponge or like a duck's back. You may gain strength, knowledge, and inspiration to carry back to your children, your teachers and your community, after an intensive week of personal association with your peers, prompt and regular attendance at the sessions, and intensive listening to the great music which the week offers; or, you may succumb to the lure of a great city, gaze at the latest creations in the shop windows and regale yourself at the movies. Some members of our executive committee consistently oppose meeting in a large city because of its many distractions. The record of attendance this week will prove whether or not any considerable number of our members are lacking in seriousness of purpose, in devotion to a great profession. Would that we all might realize the wonderful possibilities of our high calling, could sense the joy that comes from real success following singleness of purpose, lofty ideals, thoroughness of preparation, and intense application. Let us have a good time, see all we can of this great city, but first and foremost let us attend strictly and conscientiously to the business which called us here.

One of the great tasks of this Conference is to assist in bringing about a radical change in the grossly inequitable and suicidal policy concerning salaries, which is driving thousands of the best teachers out of the profession. Think for a moment of the supervisor who has crossed the continent to attend this meeting, giving up one-fifth of the year's meager salary in order to carry back a new message, a new inspiration to the boys and girls at home.

This teacher spent ten years in preparation for her life work; four years in high school, four years at the University, two years in a school for supervisors. Four years' successful experience as a supervisor of music followed. Now she receives less for her services than the untrained uneducated worker in a score of industries; less than the train man who punches her railroad tickets. It has been well said that "lower salaries are paid to those who train the minds than to those who mind the trains.[1] Unless the supervisor of music receives an adequate salary commensurate with the importance of his position and with his necessarily long and expensive preparation, the profession cannot hold or attract the superior type of men and women which is absolutely necessary to its progress.

The Future

The future of this organization, its aims, scope and activity, is bound to be vitally affected by the action taken concerning two subjects which are to be considered this week. One, "The Future Policy of the Conference Concerning Sectional Branches," the other—"The National Relations, Duties, and Opportunities of the Conference, how it can work with and through its State Advisory Committees, and with other National Organizations."

With regard to Sectional Conferences there is an insistent demand for action and also a wide divergence of opinion. Certain prominent members in the middle west would hold all meetings of the National body in that section, the Eastern, Southern, and Western Branches sending delegates to the parent organization. Other equally staunch friends would locate the annual meeting in the middle west biennially, holding a joint meeting with one of the branch conferences every alternate year. Still others would practically abolish the National organization and organize a Middle West Conference in addition to the Eastern, Southern, and Western, making the National body a skeleton organization in the nature of a holding corporation.

The question of nationalizing the activities through intensive co-operation with our Advisory Committees and with other National Organizations will be considered at the Symposium on Friday morning. This session will furnish ample evidence of the willingness and ability of leading supervisors in every state to co-operate with the National

[1] President Schurman, Cornell University.

Conference. In states where the chairman has been efficiently active, a splendid start has been made during the limited time available. Up-to-date lists of Supervisors have been compiled, valuable information gathered, new members enrolled, and wide publicity given to this meeting. These capable, energetic and enthusiastic chairmen have proven conclusively that the Advisory Committee plan has very great potential power and usefulness. With a re-organization of the Committees next year in the light of this year's experience, with more time and more complete and accurate lists, the Advisory Committee can do invaluable service to each state and to the Conference.

Never before has the Conference considered simultaneously questions of so far-reaching importance fraught with such great possibilities. While they are pressing for solution, we stand midway between peril and opportunity, facing a critical period in the life of our organization and of the Nation. How shall we meet the emergency? Shall we not go forth with courage and faith, undertaking the things hoped for and testing out the things not seen?

Wherever the annual meeting may be held, whatever changes may be made in its organization, there are certain fundamental elements which are essential. This Conference must function as a national body if its potential power and influence is to be utilized. Any limitation of its field of activity inevitably neutralizes the value of all general surveys and investigations—automatically stamps them as incomplete. As yet the Conference is national only in name—not in Vision or Achievement.

We have all felt that the stage has been set for big things in music as a result of the unique and wonderful part which music played in the great war. The marvelous development of the community music movement and the intense and wide-spread interest in all things musical are typical of the many unmistakable evidences of the dawn of a new era in Music. What is this body going to do to serve the nation at this critical time? What steps will it take to help the far west, the south, and the east?

This Conference is no longer in its infancy, but its latent strength is yet dormant and undeveloped. Is it not imperative that this body shall put off its swaddling clothes and proceed forthwith to play a larger part in a wider field?

Three thousand supervisors can be enrolled and their active interest and co-operation enlisted if the Conference will help them as it can help them. Two thousand instead of nine hundred copies of the *Volume of Proceedings* should be printed this year. This book is a necessity for every progressive supervisor; it should be in the reference library of every high school and of every normal and training school.

The *Supervisors' Journal* should go to every supervisor, every teacher of music in normal and training school, and if possible to every Federated Music Club. An edition of fifteen thousand rather than nine thousand is needed.

There are six thousand, seven thousand, ten thousand—nobody knows how many supervisors of music in the United States. A complete, up-to-date list has never been made.

The Conference is unknown to the average superintendent of schools. President McConathy made a brave start with the superintendents last year; sending to a large number a letter concerning the St. Louis meeting. This year a similar letter was mailed to several thousand superintendents, again calling attention to the advantages accruing to the schools from the Supervisor's attendance at the Conference meeting, to the large and increasing number of Boards of Education who are sending their supervisors to the Conference with full salary and paying all or a part of their travelling expenses. Gratifying results from these efforts are already apparent. The superintendent, in most school systems, holds the key which opens or locks the door of opportunity to the supervisor of music. Time, material, salary, recognition—are increased or withheld in proportion to the Superintendent's evaluation of music in general and of the brand of school music produced

by his Supervisor, in particular. The National Conference and the individual supervisor would do well to give greatly increased attention to the musical enlightment—the musical education, if you please, of the superintendent of schools.

The future of the National Conference and of Music in the schools depends upon the new type of supervisor. He has broad academic, musical, and special education, a wide vision, which includes instrumental as well as vocal music, and appreciation along with participation. His field of responsibility and activity includes the home and the community as well as the school. His perspective of music teaching emphasizes the artistic and minimizes the mechanical. He strives for a realization of the beautiful from the Kindergarten to the high school and is emancipated from the noisy deadening grind which usurps the place of music and dulls the sense of refinement. He constantly demonstrates that school music may be real music, not an unlovely thing divorced from art and a stranger to beauty.

One glorious mission of this Conference is to make known to the entire nation the wonderful possibilities which music in the schools offers to the child and to the community when under efficient supervision. Progress in our profession, as in all lines of human endeavor, is advanced or retarded according to the quality of leadership. Leaders are always men and women with native ability for leadership. Whether they are to play the part of a Lenin or of a Roosevelt depends largely upon their education. No branch of the teaching profession is so vitally dependent upon educated leadership as the supervision of music in the schools, and there has never been a time when trained leaders, great numbers of them, are so sorely needed. Exceptionally gifted boys and girls possessing unusual musical talent combined with teaching ability are to be found in every system of schools where music is well taught. Individual assistance and encouragement should be given to these talented pupils. They should be the supervisors of the future.

Upon this Conference, more than upon any other agency, rests the responsibility of making clear to the Educational leaders in every state—

1. That music shall be required in all the schools;
2. That a reasonable standard of musical qualification shall be required for the supervisor and grade teacher;
3. That the Normal Schools and State Universities shall make adequate provision for the musical and pedagogical training of the teacher and supervisor.

The people everywhere are willing to support music in the schools but they do not know what is needed. The National Conference is the one organization in existence whose logical destiny and whose manifest duty is to organize and carry on a campaign of education in every State.

The members of the Educational Council are ready and willing to give their time and their talents to this work, but they are prevented from so doing because there are no funds available to pay necessary expenses. Members of the Council cannot assume the yearly burden of paying hundreds of dollars for postage, stationery, and clerical assistance. Early in February a letter was received from a member of the Council outlining a comprehensive plan for gathering vitally important information from supervisors and superintendents, information which would be of great practical value to all concerned. "Send me Conference stationery and authorization to purchase postage and I will go ahead," said the writer. There being no funds or authorization for such expenditure, this and other similar enterprises could not proceed.

Most of the chairmen of the Advisory Committees have generously paid their Conference postage bills, some of which have been large and burdensome. The usefulness of the Advisory Committees and the value of the chairman's report have been neutralized because there has been no money to pay necessary expenses.

Lack of executive machinery limits our activity and usefulness in other ways. A conspicuous illustration is the failure to establish closer relations with the National Federation of Musical Clubs. The Federation officers are intensely interested in the Conference and in the cause it represents. They are ready to co-operate in any feasible work for the uplift of music in the schools. The columns of the *Musical Monitor*, the official paper of the organization, are open to the Conference. There is a Federated Musical Club in nearly every community. Its whole-hearted support of music in the schools is a valuable asset. The wise supervisor will enlist this support. The National Conference should pave the way.

The necessary work of this Conference demands a budget of several thousand dollars; services of a permanent Field Secretary and of a capable stenographer. One year of such service under the general direction and with the aid of the President, Executive Committee and Educational Council, would double the membership of this body, increase its usefulness tenfold, and promote vital and far-reaching improvement in the conditions affecting music in the schools of every state.

Have we faith, courage, and devotion sufficient to enter upon so great an adventure? I firmly believe that there is business ability in this body to finance such an undertaking. I believe that a drive for one hundred per cent enrollment of the supervisors in this country, together with an appeal for outside help, could be made to bring sufficient returns to defray expenses.

We must either go forward with bold strides or fail to fulfill our manifest duty. The need for action is urgent; the opportunity for service is unique. If there is no better way, we can establish a guarantee fund of $2,500, each of one hundred members pledging $25 or any part thereof necessary to cover the year's deficit.

Somewhere in this, the richest of all nations in material wealth, a man or woman is waiting to endow this organization—waiting to aid those who are laying the foundations of a temple beautiful. Ten thousand dollars a year expended judiciously by this Conference on the cause of community music and music in the public schools would do more to make America musical and to make America contented, than all the hundreds of thousands spent annually upon the great orchestras and upon the opera. The Symphony Orchestra and the Opera, inspiring and indispensable as they are, form the crown and superstructure of the Temple of Music, which can become the people's temple only after the foundation of appreciation and participation has been laid in the head, the hand and the heart of the American child, rich and poor alike.

THE SUPERVISOR OF THE FUTURE

GEORGE H. GARTLAN, *Director of Music in the Public Schools of New York City*

Music is the strongest co-ordinating influence in education. Through it the educational inheritances are brought into closer relation, and the spiritual and ethical influences are enriched by a warmer inspiration. Nature has endowed us with rare mental and physical gifts. It is our duty to develop these gifts to the highest point of efficiency, and through association with the best in music we escape the commonplace.

In the past, school music fought for its educational existence against the narrow sighted policy of educators who believed that it was either a fad or a luxury. Today the supervisor of school music is an important member of the educational faculty. Whether he shall remain so depends upon the power of the individual to carry conviction with his work. The man who can not impress the community with the importance of his mission soon ceases to have that mission.

To appreciate the position of a supervisor it is necessary to review the past and anticipate the future of school music. The first stages were, naturally, epochs of devotion to an ideal, surrounded by a natural prejudice and limited to the practice of teaching children

to read music. The material chosen for their use was generally lacking in musicianship. Today the finest in music is offered, first, for appreciation through hearing, and second, for personal performance up to the limit of the child's ability. Compared with the early days of reading music by means of syllables and numbers, how glorious it seems to have young children familiar with the works of the great masters to the point where they can name the composition and play or sing the leading motives.

For many years musicians throughout this country looked upon school music as a waste of time, and upon the supervisor of school music as a poor representative of the profession. They were not in sympathy with the work because they failed to understand education in its broadest sense. They did not believe that music was a part of everyone's life, and they held to the ancient standard that only those who were specially gifted by God could ever hope to understand the real meaning of music. Mechanically they developed great virtuosi, whose sole mission in life was to interpret music that was practically unintelligible to millions of their auditors. The more advanced teachers of today are willing to abandon this archaic belief, and realize that the problem is not with the special student, but to train the vast majority of people to appreciate what they are hearing. Too many supervisors confined themselves to teaching the reading of music and elements of notation, losing sight of the bigger motives in education. The result of this teaching was a mechanical performance in sight reading, and failed entirely to create an atmosphere of real music. They could not say with the poet, "I love music for what it makes me forget, and for what it makes me remember." The formalist is fast disappearing, and in his place has come the real music teacher, who having first equipped himself for his profession, has specialized in the great mission of teaching little children.

The difficulties of formulating a scheme of standardization have been many. Teachers of school music are licensed by the State or Municipality in which they teach. The so-called "private teachers" are not required to qualify before any court of authority. There seems to be no real reason why these private teachers should not be held to the same standards maintained for the supervisors of school music. Such a scheme would obviate all difficulties in connection with granting credits to school pupils for outside instruction in music.

America can afford to be proud of the progress which has been made in the education of her children. Great teachers have sought refuge in this country because of the handsome remuneration which they knew would be theirs. But the real reason seems to have been that they found a fertile field. America leads the world in commercialism. Let us strive toward the day when she may lead it in culture. We must recognize the fact that the popular musical taste in America is at a low ebb, notwithstanding the multitude of musical activities, such as opera, symphony, recital and teaching. The number of people really influenced by these activities is in the thousands; while the number whose real appreciation is confined to inferior music of all kinds in the home, theatre and the churches, is in the millions. The reason for this is that one half a century of school music, dedicated to the formal side of the subject, has killed real musical appreciation and real musical initiative. Contrast with this the conditions of popular musical education in European nations. If America is to gain this position, school music must shift this emphasis from the purely formal side of teaching music to the development of the emotional and cultural values utilizing formal training merely to strengthen and make definite the really essential power inherent in music.

No system is a good system which is bound by limitations, and the old barriers which barred school music from co-operation with outside musical activities have been broken down. This demands of the supervisor that he be first a musician; he must understand fully the difficulties of a professional life. His judgment must be keen and unbiased. He must come into his school work fully equipped in the technique and interpretation of

his art. For many years School Boards were satisfied with teachers who were willing to work for a small compensation. The financial remuneration was so meagre that it offered no attraction to musicians who could earn five times the amount in private teaching. The qualifications for this position appear to have been merely a knowledge of sight reading and the ability to teach certain series of music readers. Today the effort is being made to attract musicians who have specialized in some other branch of the art, and having made a success are encouraged to specialize in school music.

It may be interesting to review some of the earlier salary schedules which existed a generation ago. In small towns teachers of school music received from $20 to $50 per month. In New York City music teachers were paid on a per diem basis. It is obvious that little could be expected from such management. Teachers came into this work with practically no equipment, beyond a natural enthusiasm. Today colleges and universities offer regular courses of instruction for supervisors of school music, and the certificates which they receive as a result of this instruction are now recognized by City and State Boards of Education.

It is unfortunate that some teachers who have gone into school work have allowed themselves to become very narrow. They have lost communication with the big world of music and have ceased to be influenced by musical environment. The successful supervisor must be in touch with every musical activity in his community. He must be sufficiently trained to be a leader in these activities in order to command the respect of his fellow workers. Local Boards of Education are demanding that teachers of music, drawing, physical training and allied subjects have at least a high school education. Some of our most clever virtuosi were denied a general education due to the fact that intensive study of their instrument occupied so much of their time that they were unable to obtain this education. It is true that by association they absorbed a great deal of general information, but when it came to a final test they were not able to show that they had the full advantages of academic training.

Although this is an age of specialists, general education is absolutely essential before specialization can be effective. Let us review the training which a supervisor of school music should receive. Before the student specializes in school music he should certify to his high school education. Then he should be required to specialize on some instrument. When this course is settled he should be instructed in in psychology and the science of education. He then undertakes the study of musical theory, including harmony, counterpoint, composition and instrumentation. It would not be to his advantage to specialize at this point, because he is aiming for general culture. Courses in musical appreciation and history naturally follow. Collaterally with this training he must be brought into association with what is going on in music. He must be a student of opera and the symphony. By such association he naturally absorbs musical atmosphere, and with this equipment he enters upon his work, able to compete with the leaders of his profession. Compare this training with that of the conservatory graduate who has specialized in piano teaching or vocal teaching. The former gives a broader vision to the student, and the latter, a narrow outlook which compels him to judge all things in terms of his own specialized training.

Any discussion of the music supervisor of the future would be incomplete without some reference to the part played in school music education by the great publishing houses. It is not overstating the facts to say that the activities of these publishers have been the controlling influence in school music as taught in this country. Nor can it be denied that this influence has been productive of much good. The competition of the publishers for business is responsible for the fact that the succession of music series has, with some exceptions, been marked by a steady advance in the quality of the music made available for school use. The progress that has been made in psychology and pedagogy is largely

due to this same cause. 'It is the publishers who have organized and embodied in their books the best thought of our profession. In by-gone years when the demand for trained supervisors was large and agencies for training them were practically non-existent, the publishing houses established schools where methods of presenting school music were taught to prospective candidates. Many of our veteran leaders owe a large measure of their success to the knowledge and inspiration gained from the devoted teachers in these schools and have in turn passed on the torch to successive generations of supervisors. School music owes much to the publishers of text books, and the debt is hereby acknowledged and paid in the only currency possible, namely, grateful appreciation.

But! The picture has another side. The interests of the publishing houses being primarily selfish—and the word is used with no invidious connotations—and human nature being what it is, inevitable abuses and questionable practices have accompanied this system of publishing activities. Instead of inculcating sound musicianship and its application to the teaching of school music, these schools have devoted themselves to the preparation of their students to teach only the books of the publishing house promoting the school, and the methods involved therein. Too often the agents of the publishing house have directly or indirectly paid the tuition and other expenses of the students. The result has been that these students on graduating from these schools and entering positions, in many cases procured for them by these same publishers, became in reality agents of the publishers, instead of keenly open-minded unbiased teachers having as their first thought the welfare of the children committed to their charge. It is only fair to say that most of the supervisors drifted into this condition unwittingly owing to their inexperience, and impelled by the laudable sentiment of gratitude for concrete benefits received. They were often deceived by the altruistic attitude of their benefactors, who, in order to quiet any scruples that might have arisen in their minds, informed them that they were under no obligations. Reassured by this, perhaps they ventured to recommend to their superintendents the purchase of some book not bearing the sacred imprint. And then came the awakening. Apparently by chance the publisher's representative drops in for a friendly call. The proposed change of books is mentioned. Surprise and grief are manifested that a teacher so promising could make such a blunder. Attention is called to the unfortunate failure of poor Miss Jones-Smith who made a similar mistake. Assurances of future support and the exercise of powerful influence in the neophyte's behalf are extended. Instances are cited of the rapid advancement of the friends of the company.

Let us suppose that our supervisor remains recalcitrant and persists in his heresy. His work, which has hitherto been acclaimed, falls under criticism. His request for the new books is denied on the ground that funds are lacking. His application for an increase in salary is denied. In despair he applies for another position. His application is received with favor. But suddenly he finds that some subtle influence has been exercised against him, and another receives the position. He will then do one of two things, depending on his character—either quit the profession in disgust, or climb back on the band-wagon.

Let me assure those of you who have never had such experiences that this is no fanciful picture. And while conditions have somewhat improved of late years, and agency methods have been much refined, the velvet glove still hides the iron hand. Normal Schools openly conducted or indirectly controlled by the publishing houses have raised their standards of general musicianship, but their fundamental purpose stands unchanged.

It is undeniable that this state of affairs has had a very deleterious effect not only on the training of the supervisor and the success of his work, but on his status in the educational world. It has had a direct bearing on the low scale of salaries generally prevailing. The Normal School of the future will raise still further the standards of musicianship and it will train the teacher to handle successfully any series of music books, with a keen appreciation of the highest values in each. Then, and then only, will the supervision of school

music become a profession, and not a trade—every supervisor will be able to maintain his self respect, and his success will be conditioned only by his ability, without the extraneous influence of selfish interest.

On the assumption that the supervisor has been sufficiently trained let us see how he will work in the community. In the elementary grades he will devote his attention to proper voice production, to teaching his pupils the art of reading their music language, and finally to appreciate what is beautiful and wholesome in music. In secondary education he will teach them something of the theory of music. He will develop choral singing with a view to supplementing the adult choruses of his community by graduates from his high school choral societies. He will train his orchestral players with a view perhaps toward vocational guidance for the few, and personal accomplishment for the many. America has lost a great opportunity in not following these high school students who have shown a certain degree of proficiency and developing local orchestras. It is unfortunate that the authority of the school ends with the graduation of the pupil, otherwise a follow-up system would produce incomparable results.

Leaders in the outside musical world were inclined to look upon the supervisor of school music as one who perhaps might not qualify in their sphere, but the great deeds accomplished by the leaders in school music have fortunately dissipated this notion. To sum up, the supervisor of the future must qualify academically in order to maintain his position in the educational world. He must be thoroughly familiar with the complete literature of music. He must understand the psychology of the child mind as it develops, and have the ability to nourish that mind in the various stages of its development with the highest types of music suitable to each stage. He must have an adequate knowledge of the theory of music, and must be able to play the piano sufficiently well to fulfil the necessary demands of school work. His work should not end with the class room. He must be more than a producer of results, he must be an influence in the community.

There is a new light coming over the hills. It is the dawn of a new era in public school music. It is within your power, as teachers, to open the flood gates of culture to the coming generation, and to this service you must dedicate your years. Against ignorance and prejudice, you must bear the burden and heat of the day, that the youth of America may know a mellow development, enriched by art, inspired by tenderness, and elevated above the cold realities of every day existence. It is your great privilege to carry the message of the ideal down through the ages of human struggle and sacrifice. Surely, music is the language of the soul—it is more than that—it is food for the soul. Teachers of children, do you realize that the seeds of knowledge that you sow may flower into rich and beautiful living, and that the spiritual influence of education through music may bring the child into closer communion with his Creator, and help him to bask in the sunshine of exquisite beauty?

THE MENTAL AND MUSICAL EQUIPMENT OF THE SCHOOL MUSIC SUPERVISOR

FRANK DAMROSCH, *Director Institute of Musical Art, New York City*

The Supervisor of School Music is a comparatively recent development in the evolution of the human species from the ape to the aviator, or, to put it more seriously, from the rote-song teacher to the educator in music as a life asset. For is not the primary object in placing music in the curriculum of the Public Schools to make music a part of the life of the people? We cannot and do not wish to make professional musicians out of all children, but we do want all of them to come under the refining influence of music,

to learn to appreciate good music, to respond to its emotional impulses, to rise on its wings to higher spiritual levels.

In a land which, like ours, is rich with material resources, and in which a thousand opportunities to gain wealth beckon from every side, the mind is easily led to the belief that money is the only goal worth striving for, instead of looking upon it only as a means to a higher development of our and our nation's spiritual qualities. Fanny Kemble once said to the late Major Henry Lee Higginson, "Life in the United States is hard and dry. Your country is a great cornfield. See that you plant flowers in it." And Major Higginson later amplified the same thought in saying, "This beautiful land is our workshop, our playground, our garden, our home; and we can have no more urgent or pleasant task than to keep our workshop busy and content, our playground bright and gay, our garden well tilled and full of flowers and fruits, our home happy and pure." It was precisely for these objects that he established the Boston Symphony Orchestra in 1881. (Quoted from "A Great Private Citizen" by M. A. DeWolfe Howe in *Atlantic Monthly*, March 1920.)

From this point of view, the old idea that schoolmusic need consist only of a small repertory of vigorously shouted patriotic songs appears not only inadequate but thoroughly objectionable.

It is nearly a century since Lowell Mason made his first efforts in Boston to introduce a different idea and a higher aim in music teaching in the schools. As part of his system, he introduced singing from notes in place of the rote-singing as practiced till then and under his guidance, the leadership of genius, fair results were achieved. Unfortunately, most of his successors and imitators mistook the husks for the kernel and, not recognizing that the study of sight-singing was but a means to a higher end, they bent their energies towards devising ever more and more minutely worked out "methods" of teaching sight-singing in which the mechanics of this valuable accomplishment often obscured the purpose which it was to serve.

We are, I am happy to say, fast growing out of this era of "methods" and, whereas the Supervisor of Music of thirty years ago, frequently grew from an ambitious, but not especially musical grade-teacher by way of a two or three weeks "Summer School," generally conducted by the authors and publishers of a series of music text-books, he is now expected to achieve far better and finer results and his equipment must be more in accordance with his new task. This brings me to the topic under discussion.

I have just received a copy of Mr. Karl Wilson Gehrkens' *An Introduction to School Music Teaching* in which, besides other most valuable observations, I find the following description of the minimum qualifications of a modern Supervisor of Music.

1. At least fairly good native musical talent.
2. A good general education, this implying graduation from a standard four-year high school course as a minimum.
3. A thorough musical education, this including at least fair ability in playing the piano and in singing, an accurate knowledge of music, theory and history, expert ability in sight-singing and ear-training and at least the beginning of a thorough acquaintance with the orchestral instruments.
4. As broad a knowledge as possible of general principles of education, together with a comprehensive and practical acquaintance with the special problems involved in music teaching.
5. Desirable personal traits to at least a fair degree those especially necessary being initiative, leadership, organizing ability, tact, imagination, humor, friendliness, sincerity and common sense.

It is said of old Oliver Ditson that, when getting into bed worn out by a hard day's work, he would piously say his prayers by pointing to a placard above the foot of his bed on which a prayer was printed and saying "Oh, Lord! them's my sentiments."

If I were equally tired or if I were lazy I could point to Mr. Gehrkens' list of qualifications and to his amplifications which follow, with a good conscience and gladly acquiesce in everything he says. But as I have no such excuse, I would wish to go a step further in the consideration of the Supervisor's equipment.

First, mentally: In addition to the usual academic and pedagogic training, I feel that he needs a special training in those subjects which are the sources from which poets, painters, sculptors and musicians, have drawn their chief inspiration, namely mythology, folklore and romance.

These were evolved in the human mind when the world was young and they still carry their message to the young world: the child, the youth and to all whose heart has been kept young by love of beauty, goodness and truth. They contain all the wisdom of the ages and the beauty of the human soul seeking the light. Also, they give expression to every emotion of which the soul is capable.

Equipped with such knowledge, the Supervisor could accomplish wonderful things in stimulating the child's imagination, broadening his vision, awakening him to a realization of a world beyond the narrow confines of his home. Much good and beautiful music has been written on the inspiration of such themes and it is desirable that our children be brought under its influence.

I wish it were possible to describe more satisfactorily the term "a good general education" than by saying that it implied, as a minimum, graduation from a standard four year high school course. Some of our high school product would scarcely meet even our minimum requirement for a Supervisor and, for that matter, much of the material that graduates from our colleges would be found equally deficient. In other words, education is not knowledge, book-learning, but the power to use our faculties to best advantage. And where do we find such education today? It is rare—so rare that only an infinitesimally small percentage of children receive its benefits. But that is another story. I say it here because the ordinary so-called education of the average high school or college is not sufficient to equip the Music Supervisor, whose purpose is, to quote Thomas Tapper, "to make fine types of citizens out of all classes of children." Therefore, the ideal Supervisor will, recognizing the broad scope and wide possibilities of his field and the noble and beautiful objects to be pursued, equip himself far beyond the requirements of the schools and, as new vistas open to him in his work, continue to prepare himself for their exploration and development.

We will now consider briefly the Supervisor's musical equipment. Here again, Mr. Gehrkens covers the fundamentals very thoroughly, but, in my opinion, omits a prime essential. The subjects ennumerated are necessary, so necessary that they should be taken for granted as matters of course; but the principal musical equipment of the Supervisor must be a thorough knowledge of all the standard classics from Palestrina to Beethoven, beside the best music which has been created since then; of the folksongs of all races, the national songs, of everything in fact which is finest in musical art. Not that he can use more than a moiety of all this wealth in his teaching, but in order to build up himself, to make himself fit to teach the Battle Hymn of the Republic or the Last Rose of Summer.

In other words, we need as Supervisors, men and women who choose this kind of work, not because there is a little more money or a little more prestige in it than in grade teaching or in giving piano lessons, but because they look upon it as a vocation, a divine call, a holy mission for which they must fit themselves by fasting and prayer and days and nights of travail in order to make themselves worthy.

It takes fine men and fine women to make true teachers. A Normal School cannot make a teacher out of material lacking in character, nobility and idealism. To teach any subject requires a background of the history of the whole world. To quote from "A

Teacher of History" by Edward Yeomans: "Even music must be taught—if it is to be adequately taught—by those and those only, who are much more than musicians. Nothing is deadlier than the effect produced on a child by a music-teacher who knows of little but music—who is incapable of connecting music with all art and all experience."

With such an equipment and such a task is there a nobler profession than that of Supervisor of Music?

Third Day, March 24, 1920

MORNING SECTION MEETINGS

I. MUSIC APPRECIATION IN THE ELEMENTARY GRADES

INTRODUCTORY ADDRESS BY THE CHAIRMAN

SUDIE L. WILLIAMS, *Supervisor of Music, Dallas, Texas*

I believe it was a boy who said after going through the British Museum that he preferred the statuary to the paintings because he could walk around it. That boy spoke more wisely than he knew. It is distinctly advantageous to view anything from many different angles.

There was a time when school music meant singing. It was used principally for recreational purposes and for the entertainment of parents and friends at commencement and on other public occasions.

Next came the "Tonic Sol Fa Epoch" which placed a premium on proficiency in reading music at sight with syllables—the intellectual aspect of music, taught in a most formal manner oftentimes through the use of sterilized material—unpalatable and indigestible to the average boy or girl; so isolated from life itself that if possible he would climb down the fire escape in order to avoid the music lesson. Success was measured by school room tests and not in terms of life and effective living.

Now we have entered the "Era of Music Appreciation"—yea, even in this mechanical, scientific and mercenary age. The promoters of this form of education believe in reading at sight, in ear training and in all that goes with the development of the vocal side of public school music, but at the same time they feel that this alone is not sufficient. If we would create genuine music lovers by the score, to whom music is as essential as air or water—the doctrine Plato taught ages ago—there must be added to these a definite course in music appreciation.

So fast is the pendulum of public opinion swinging toward the appreciative aspect that sticklers for technique cry that public school music is going backward. It is so hard to break away from traditional methods. Emerson realized the truth of this when he spoke of "the opium of custom, of which all drink and many go mad."

In their reluctance to forsake the beaten path, some supervisors are not unlike the Irishman who was assisting in the construction of a large building. During the building operations it was necessary for the workmen to walk across a single plank some distance from the ground. The foreman noticed that whenever it came to Pat's turn he always walked across on all fours. So he walked up to Pat and asked contemptuously, "Are you afraid of walking on the plank, my man?" "No, begorra," said Pat, "But I'm afraid of walking off of it."

Doubtless there are many who would like to add this course in appreciation but are seemingly unable to secure the necessary time and equipment for it. There may be others who are uncertain about how to begin. These are problems but they may be solved, if one has pluck and determination.

If you are unfortunate enough to have only sixty or seventy-five minutes weekly for music the question of time is a serious one. However, if you were to produce a sufficiently logical course of study in this work and potent reasons why it should be given, might not

this be the means of securing a more generous allotment of time? Could not authorities be made to feel that an additional period each week might be set aside for the teaching of music appreciation? There is no gain saying the fact that often times this phase of music study appeals to the layman when other phases do not, and after all it is usually the layman who makes out the time allotment. It saved the day for us once during my short experience as supervisor. Several years ago during a spell of revising and readjusting the course of study, it was decided that the "*essentials*"—arithmetic and English—must each have ninety minutes daily and that history must be given sixty minutes. The school day lasted from nine to three and it did not require an expert mathematician to figure out that something must be cut. There were many odds and ends, such as music, drawing, writing, etc., to be fitted into the bit of time remaining. It was distributed among them, the usual seventy-five minutes weekly being the apportionment for singing and its accompanying activities. However, because of the fact that three years work in the appreciation work had made itself felt until it was considered as important as the petted subjects of arithmetic, English and history, each of these had to take turns in giving up one period each week for the appreciation lesson. One year of this served to convince the authorities that it was a case "of robbing Peter to pay Paul" and the next year music went back on the old schedule—one hundred fifty minutes weekly, with thirty minutes of it for a lesson in appreciation. What it accomplished for us, it might do for some one else to tell.

If music is recognized as a required subject by the Board of Education should it not be fostered and supported by it? And everything necessary, whether books, phonographs or records, be furnished by it? Sewing machines, typewriters, manual training outfits are thus provided, why not machines, records and books for music? Our entire equipment has been purchased each year for seven years by the Board—out of the Library fund, I believe. If the Board can not or will not provide what you need than get it by giving entertainments. Put on a music memory contest that will awaken not only school authorities but the public at large to the possibilities of this phase of music and you will create a demand for it on the part of the children and their parents. What public opinion demands of its board is usually forthcoming.

And as for a course of study. Necessity is the mother of invention. Owing to the newness of the subject, such a course must be largely experimental, but should this deter us from making a beginning? I think not. When one considers that it has taken over eighty years for the making of anything like a standard course of study for elementary grades and that high school music courses are still in the formative state, it seems to me that we should not hesitate to venture forth, tho we frequently change our opinions and methods as we shall surely do.

In the very outset, please let it be distinctly understood that it is not my belief that the course in appreciation should supplant the regular course in music. On the other hand it is designed to *supplement* it and it is such an interesting way of broadening and clarifying the other. Pliny tells us that in ancient days warriors used the petals of the rose with which to garnish their choicest meats. In like manner let us use the appreciation phase of music to adorn and glorify the technical side, so dear to many hearts.

There are many reasons why a course in appreciation justifies itself. First and foremost it interests the children and tends to quicken real musical growth. With our pupils, it is the most eagerly looked for event in the week's work. Each child knows the day and hour scheduled for appreciation and many instances are on record where children have been known to come to school because it was the day for this and they did not wish to miss it.

It pleases the parents. Through the children they know the day set apart for appreciation and frequently drop in to hear the lesson.

It broadens the teachers. A teacher can not do this work satisfactorily without giving a great deal of time and study to the preparation of her lessons. The more she studies,

the more she grows; the more she loves music, the greater the inspiration she passes on to her pupils. Indirectly it will be the means of giving us better prepared and more musical teachers.

Look at it for a moment from another point of view. No matter how we reason we cannot but realize that the very conditions under which we labor render it impossible for us to make finished musicians out of the pupils under our charge. The musical crudity of many of our teachers, the lack of suitable material for study, the short allotment of time, the half hearted support of those in authority and other reasons make it easy to thwart the very end for which we are striving—the love and appreciation of music. Staking all on technique we may discover in the end that our roses have turned to ashes as we observe that many of our pupils on leaving us are in the condition of the small child who during an epidemic of small pox and compulsory vaccination was asked "Were you ever vaccinated?" replied "Yes, the doctor put it on but it never did come up." By adding the course in appreciation, we have not only materially strengthened the musical pupil, who has also developed an ability to sing at sight and in parts, and who has had an opportunity of discovering any latent talent he may possess and which he may have specially trained elsewhere, but we have done even more. We have prepared the less gifted child who can take in more than he can express, to become an intelligent listener—a lover of music tho unskilled as a performer. Observation has shown that this type of music lover far outnumbers the other. Have we any right then to withhold such preparation from this large per cent of our pupils?

The Meaning and Value of Music Appreciation

What is meant by this much used and much abused term—"Music Appreciation?" Generally speaking we are teaching appreciation whenever we teach any music properly, but in this section meeting today we are concerned with music appreciation as an entity. There are many definitions of the term, but Stewart MacPherson, the Englishman, gives one that is very comprehensive and pertinent. He says, "Music is a human activity and is not to be approached in a spirit of mental idleness as a soporific; it is not a species of vapor bath in which our senses may wallow, but it is an ART to be understood and appreciated (i.e., valued) by the alert use of our mind and the exercise of our intelligence. Let us see to it that the foundations of this true appreciation are laid when the mind and heart are responsive to pure and healthy impressions—I mean in childhood."

This is the keynote. True appreciation comes from a balance of feeling and intelligent perception. It is not all knowledge nor all emotion. Music is both an art and a science, hence it must be approached from both angles. Appreciation does not involve exhaustive technical study neither does it mean over emphasis of the aesthetic element. It does mean, however, knowing something of the composer's meaning and something of his mode of expression. Some one says: "All things are made of thought. The poem is stored up thought expressed in words; the cathedral is stored up thought expressed in stone. So it is with canvas and marble. Even a smile on one's face results from stored up thought. Music is stored up thought told in beautiful tones." Hence, if we have not some conception of the thought the composer meant to express, can we really appreciate his message? It has been said that "he who sees nothing in the painted picture but the canvass has not seen the picture." It is the same in music. We may derive a certain amount of pleasure from reading a poem rhythmically but how much deeper the enjoyment if we go back of this sensuous feeling and find the thought the poet meant to express. It is not sufficient to say with Cheerful Cherub:

"I heard the most beautiful music today,
I like it so much that I cried;
I cannot express my emotions,
But, oh, I felt so important inside."

True appreciation goes farther than this. In order to develop intelligent listeners, and real appreciation we must impress on the minds of pupils the fact that music is a form of human expression—one of the ways in which thought is conveyed from one person to another. Listeners are not born—they must be trained. Dr. Johnson once said that a traveller brings from his journeys that which he brings to them. Carlyle says: "In every object there is inexhaustible meaning; the eye sees what the eye brings means of seeing." May we not paraphrase this? "In every piece of music there is inexhaustible meaning; the ear hears what the ear brings means of hearing." Teaching appreciation means then training the pupil to bring ears that listen for the beauties of music, not merely to go into ecstasies over a composition because it is pleasing from a melodic or rhythmic standpoint. Sometimes the way seems long and the pathway stony but struggle onward for when least expecting it your efforts may be crowned with success. A concrete example of this kind happened during our recent music memory contest, and this one case alone warranted all the labor and worry attendant upon such an event.

In a high seventh grade where I had asked for prompt expressions regarding the good resulting from the contest, many answers showing real appreciation of the value of the contest were given and brought tears of joy to my eyes as I realized more than they the deep import of what they were saying. A dignified boy of Darwinian type—coldly intellectual but utterly lacking in emotion—arose and said with all the seriousness of a senator: "I want you to know that this contest has made me love music. We have music in our home, not this kind, but music; we study music in school but it was not until after we had heard these contest numbers day after day that I ever cared anything about music. For the first time it dawned on me that it had a meaning—that it was not merely a jumble of sounds. In studying the motives and themes and how they were used to express the composer's thought, it flashed upon me as it had never done before that it all meant something. Now I love music and I want to hear all of it that I can." Just his boyish way of saying: "You have awakened my soul to the beauties and meaning of music and I thank you as I rejoice over it." Many times not only on the round of my daily duties but often times in the still watches of the night when sleep refuses to visit my eyelids, these words come back to me and arouse me anew to the responsibilities of my chosen task and make me tremble when I think what a tragedy it would have been if we had not wakened this boy's soul before he passed on to high school as he will do in June. He certainly would not have elected to study music there and it might have henceforth remained an hermetically sealed door to him.

Importance of Beginning Music Appreciation in the Elementary Grades

Josef Hoffman, the pianist and musician, says in a recent article: "Too much can not be said about the advantages of an early drill. The impressions made during youth seem to be the most lasting. I am certain that the pieces I learned before I was ten years of age remain more persistently in my memory than the compositions I learned after I was thirty. The child's powers of absorption in music study between the ages of eight and twelve is simply enormous; it is less between twenty and thirty and often lamentably small between thirty and forty. In other words, the period between the years of eight and twelve is the period of greatest receptivity and accomplishment."

Macpherson says: "If the child's latent aural and rhythmic faculties are not wisely and zealously cultivated at an early age the difficulties in the way of real musical perception increase in geometrical progression as he passes thru adolescence to adult life."

We all realize that a child's tonal and rhythmic senses are most keen and alert in his early youth and that if we would develop these to the best purpose we must not limit him to those things only which he can sing but must supplement his own feeble powers of accomplishment with the hearing of much music far beyond his power to perform. We

must begin the sowing of the seeds of the appreciation of beauty in the child's soul at the earliest possible moment. We do not postpone giving him beautiful stories far beyond his powers to interpret. Is there any reason why we should make such a postponement with reference to music? Indeed no. An experience of seven years has shown me not only that it can be done but that in justice to the child it should be done. We should take him by the hand when he enters school and lead him lovingly toward the Promised Land of Music Appreciation.

What Shall We Teach? Why? How?

Ah, there's the rub. Mythologists tell us that Minerva sprang full-orbed and full grown from Jupiter's brain, but alas, courses of study do not happen in any such manner. They must go through long processes of evolution.

Before we can say what we shall teach we must decide as to the underlying principles and then make our teaching points and methods conform to these principles. In my opinion there are four general principles to be kept constantly in mind:

1. All teaching must be done from the amateur's point of view.
2. Observation and not analysis is the basis of the work.
3. The principle of contrast must be utilized whenever possible.
4. Listening must be active and not passive. There must be Expression as well as Impression.

To elaborate:

1. *Amateur Listeners*

It is obvious that our pupils are amateurs and must be trained accordingly. In no sense can they be expected to receive instruction with the same quality of understanding as the person who has studied music for years and is a performer of some kind. The background of the musician is certainly lacking and this important fact must always be taken into account. At best, the amateur must view music from afar off. We can train him to become an intelligent listener and a true lover of music, but we must do it from his point of view and from his level. In my judgment, this is the principal reason why some courses of study in appreciation fail—simply because there is no real point of contact with anything else in the child's experience. A piece of music may be a wonderful creation and yet absolutely worthless as an instrument for teaching music appreciation to a child because there is nothing in his experience with which it may be linked. I do not say that he will not sit up, listen and look wise but I do not know that he is taking it in, in the sense of understanding it or appreciating it. Schumann's songs are beautiful; so are numbers of Brahm's compositions; those of Beethoven and others—but they are too coldly classical, too intellectually emotional, too expressive of feelings of which a child can have no adequate conception for them to make any definite appeal to him. Such compositions are not for the child nor even for the shallow adult; only for the mature and thoughtful and yet we often find them in courses of study for the young. There are many classics, however, which may be used if the right approach is made; many of lighter vein may be given to very youthful children, provided they are properly presented.

2. *Observation and Not Analysis*

In the strictest sense, in the study of form and other musical facts, the child observes rather than analyzes what he hears. He makes use of this faculty of observation long before he does that of analysis. He observes that part of the time it is dark and part of the time it is light, part of the time it is cold and part of the time it is hot long before he is able to analyze the reasons therefor. So in music he observes that some tones are long, some short; that some phrases are alike and that others are different long before he knows or has any desire to know why these things are true.

3. *Contrast*

The principle of contrast figures largely in all phases of life. Everything is relative, nothing is absolute. There would be no evil without good, no beauty without its opposite, ugliness. Music as indeed every art takes its life in contrasts. Contrast means variety. Unity is also involved. If we would successfully teach the appreciation of any art these principles must be observed and considered.

4. *Active and Not Passive Listening*

If the teaching of music appreciation is to be of any lasting value the listening on the part of the pupil must be active—not passive. He must listen for something definite. It is not enough to place him in a room, expose him to beautiful music and tell him interesting things about it. He must be given opportunity to listen for certain things and to indicate in some tangible manner that he has heard.

These, it seems to me, are the basic principles. Teaching points and methods may easily be made to conform to them. However, in all of our teaching we must keep uppermost in our minds the ultimate aim—a love for music and an appreciation of its beauties and meaning. We must never confuse the means with the end to be attained, else we gain the shadow and lose the substance. We reach our goal in two specific ways:

1. By bringing the child into communion with music which is mainly for cultural purposes and for enjoyment—the literature of music.
2. By providing music which makes technical points more definite by showing them in their broader application—the language of music.

Grouping of Grades

It is impossible to draw a strict line of demarcation between grades but there should exist an intelligent relationship between the various stages of development in the process of teaching music appreciation just as there should in any other subject. For convenience we classify the work into three periods:

First period: grades one, two and three;

Second period: grades four and five;

Third period: grades six, seven and eight.

(Then followed a statement of various activities that might be followed and the grade in which they had been found to appeal to the interest and intelligence of the pupils.)

These are some of the things that experience has proved to me may be done along this line of music teaching. There are many others but lack of time forbids any further discussion. Before leaving the subject, it might be wise to point out some of the most common causes of failure in this work so that some may be spared making them. There are five errors which may easily be made and which certainly lead to failure.

1. First and foremost: Lack of organized plan with no definite goal in view. The work is done in a desultory sort of way instead of being cumulative.

2. The second, which is quite as fatal, is the injudicious selection of material. Nemesis will surely follow unless the music selected is within the child's powers of comprehension and in some way related to his former experiences.

I cannot refrain from mentioning just here the all too prevalent practice of using opera as a basis for a course in appreciation in the upper grades and in high school. It is an easy way of filling up time for one may tell the story, then play the record with some such introductory remark as: "The heroine sings this just after she has gone mad." The average boy is not listening to the music and if thinking at all is wondering how such a feat is possible. Do not fancy that pupils are making any progress toward music appreciation

just because they seem to be listening intently to this kind of teaching, for they are not. Only so far as opera represents a form of composition or has its period of development should it have a place in a course in appreciation. Even then selections should represent types of opera and individual characteristics of composers.

3. A third very common mistake is too much talking on the part of teacher which permits of nothing but passive listening by the pupils. The teacher tells the class many things about music but allows little opportunity for the actual hearing of it. Telling is not teaching. A thing is not taught until the learner can give it back to the teacher. Passive listening begets rambling attention and produces only vague results. The child must be given opportunity to hear and to indicate that he has heard. He should be allowed and encouraged to ask questions. The right kind of teaching will stimulate this.

4. The fourth error made is in attempting to cover too many details. "The greyhound that starts many hares generally kills none" is a saying as true as it is trite. Knowledge organizes itself around ideas. There should be a central thought in each lesson around which all points are grouped. Later these leading ideas may be taught incidentally in connection with larger ones. It is much more desirable to play the same selection a number of times, each time with a different purpose in view, than it is to give a greater number of records playing them only once. The truest appreciation comes through familiarity—a love gained through repeated association.

5. The fifth error and one which is frequently made is that of beginning at the wrong end. Taking music as it developed and coming up to the present time instead of doing just the opposite. Emphasis should be laid upon music as it is heard in concert programs of today performed under present day conditions. This will allow great scope for these programs contain music of every type, performed in almost every conceivable manner. Hence we may study "form" of various kinds—sonatas, symphonies, etc., and also the different media of performance by individuals or groups of individuals. This will include every variety of voice and instrument and every combination of these. Thoughts will be expressed in the idiom of today and the child will be most likely to understand this. He is naturally more interested in the moving world around him than he is in what happened centuries ago. Artist first, composer afterwards; the present day and its exponents and ancient history later on.

And now for the conclusion. I have outlined in skeleton fashion some of the leading issues of this important phase of music teaching. We realize that only the smallest beginning has been made. This youngest child of the public school music family, not yet admitted into some homes, needs the kindliest nurturing and encouragement on our part. The responsibility is ours. A few evenings ago when Mr. Bok suddenly became serious amidst all his fun and narration and pleaded that if it lay within our province we do something for the musical cultivation and uplift of the tired business man, the thought occurred to me that while it was not within our power to do much for the present generation, woe be unto us if we cheated the business man of tomorrow out of his rightful heritage. It is not only an urgent duty but a glorious privilege to prepare these growing youths under our care to become intelligent listeners and lovers of music at the same time that we are training them to sing and thus be able to fill the ranks of musical organizations such as entertained us so charmingly on Monday evening. Perhaps the most encouraging thought connected with teaching the appreciation of music is that its influence goes far beyond the confines of the school room and inspires our pupils to build and add to what they have learned herein, for the person who once enters the Temple of Music is not satisfied until he penetrates into the inner shrine. With this thought uppermost my final word is this: If you are not giving a course in appreciation with your other music work, delay no longer. Consecrate yourselves anew to your noble calling and resolve that you will attend to this

important phase of music, then with the devotion and fervor of the priesthood set about accomplishing your sacred undertaking. As you watch its growth year after year you will secretly wonder how you ever managed to get along without it.

HOW TO INTRODUCE MUSIC APPRECIATION INTO SCHOOLS WHICH HAVE NEVER HAD MUSIC

MARY J. ARMITAGE, *Supervisor of Music, Bowling Green, Ky.*

In the few minutes allotted me I can deal with this phase of the subject only in a very general way, but would like to discuss it briefly from the three standpoints from which all Public School Music must naturally be viewed—that of the Supervisor, the child, and the subject itself. In time gone by a working knowledge of the tonic sol fa system and the ability to teach a few songs in the different grades was all that seemed to be required of the Supervisor of Music in our public schools; but that day is long past, and in the brighter light of this good year of 1920 we have come to realize that no subject in our entire school system requires more fitness and adaptability on the part of its exponent, or calls for more rigorous training, more lofty thinking, more breadth of vision, or more earnest consecration to the task. As Dr. Winship once said: "Surely the teaching of music should be the biggest, broadest, brainiest, and noblest of all teaching"—and if the Supervisor who is called upon to introduce music into a school which has never had it maintains that attitude toward the work—if his is the missionary spirit which deems it an inestimable privilege to bring into the lives of these children—many of whom come from homes utterly lacking in the finer things—the joy and spiritual uplift, the bigness, the brightness, and beauty of the thing which he believes has come to the world straight from the heart of God Himself—then the foundation of music appreciation in that school is firmly laid.

Such being the case, the Supervisor will naturally instil into the child a feeling of deepest love and respect for this thing so God-given and infinitely worth-while—day by day leading him to realize that music is not merely a means of social entertainment, to be lightly regarded or indifferently treated, but that it is a living thing with a message all its own; that it comes to us in Spring-time in the first call of the robin and sings of babbling brooks and yellow daffodils—while even in the chill blast of Winter's icy winds, we may recognize the Pipes of Pan; that music touches our lives at every point with its helpfulness and beauty—telling of love, of hope, of happiness, or singing of brave deeds and heroic sacrifice—and only asking in return that we cultivate a quiet attitude and a listening ear. In schools which have never had music, the children should be carefully trained to know that no idle whispering or restless shuffling of feet can be tolerated during any musical performance, but that good manners and common decency require absolute silence and perfect attention.

Musical appreciation, as introduced into the grades, must be considered from two standpoints—the singing or performing side, and the listening side of the subject. In discussing the former, we are most largely concerned as to the kind of song material we should use. The average child prefers rag-time and the cheap song of the street to the classics, just as naturally as he prefers candy to soup, or Charlie Chaplin to Forbes-Robertson, and it devolves upon the Supervisor to offset that taste and give him a liking for something infinitely better. There is such a wealth of material at hand—songs truly good, yet none the less charming, that there should be no excuse whatever for the use of the so-called popular music in our school rooms. What could be more attractive than the many beautiful Folk Songs of all nations, the stirring patriotic hymns of different countries, the lovely Art Songs of which our music books are full, the rollicking College Songs which

helped to make merry our own young lives! In the study of a song, the children should be taught to appreciate not only its musical, but its literary content as well. We should lead them to understand what the song is talking about, and to sense the fact that a good song is, after all, only an attractive story or a beautiful poem appropriately set to music. We should teach them to appreciate the dainty bit of poetic fancy, the stirring appeal of some martial verse, the real beauty of sentiment, expressed in such songs as *Juanita* and *Annie Laurie*, as compared with the common vulgarity of language heard in the popular songs of today. We should take advantage of every opportunity for telling some story or bit of history connected with the song, or something of the life of its composer. I am sure the older pupils would be moved to a greater appreciation of the noble strains of *The Marseillaise* for instance, if they could be carried back in imagination to the strenuous days of the French Revolution, and hear those stout-hearted Girondists, as they are carted through the streets of Paris to the guillotine, lustily singing their beloved song until not a man is left to voice its melody. But the great majority of our children will never be either singers or players; they are to go through life as listeners, and upon the Supervisor rests the responsibility of teaching them to listen intelligently, and of leading them to enjoy the right kind of music. In our smaller towns we seldom have the opportunity of hearing orchestra or opera—even a good brass band, except upon minstrel or circus occasions, being practically unknown; and yet shall we let these children go through life without the pleasure or gaining the culture these larger and more beautiful forms of music can give? That was the question confronting me in my own school some years ago, and I very largely solved the problem by introducing the talking machine as a feature of our music work, and giving regular listening lessons as a means of cultivating musical appreciation. When we make a thorough study of this branch of the work, we find its scope practically limitless. The talking machine makes it possible for us to give the child an opportunity to hear the very best there is in music from the beginning of his school life till its completion—each lesson, of course, being carefully graded to meet the measure of his comprehension. With the primary children we would naturally use the music appealing most largely to the imaginative and rhythmic stage of their development—the story-telling, descriptive numbers—folk dances, marches, with many simple Art Songs and standard instrumental numbers for the cultivation of taste. With the development of the child in intermediate and grammar grades, the field broadens, and our pupils may be made to know something of the Folk Music of all countries—making a more intensive study of that of their own, by historical periods; may acquire considerable knowledge of the various musical instruments and their origin; may learn to discriminate between the different qualities of the human voice; may be taught something of opera and symphony, with a bit of the history of our great artists and composers; in fact, may be given a broader conception of the real scope and meaning of music than they could ever obtain through any performance of their own. Then surely we Supervisors should unite in a fervent "God bless the inventor of the talking machine!"—and realize more and more as the days go by that listening lessons, carefully graded and regularly given, are richly worth while and wholly deserving of a very important place in any school curriculum.

RELATION OF MUSIC APPRECIATION TO OTHER PHASES OF MUSIC WORK, AND CORRELATION WITH OTHER SUBJECTS IN THE CURRICULUM

ERNEST G. HESSER, *State Normal College, Bowling Green, Ohio*

"The qualities of thought and feeling out of which good music springs are highly desirable. They reflect a desire for beauty; they reveal the spirit of man in its more profound and universal relations and impulses. In common with other arts and

literature, and perhaps in higher degree, music tends to develop finer subjective life in the individual. This is not only true while the music is sounding. The quality of thought and feeling out of which it springs remains after the music ceases. In public schools, where instruction in music is not primarily vocational or professional, the aim, conscious or unconscious, is obviously such subjective influence. A course in music that in due season and proper degree does not promise to adjust the learner in sympathetic response to the best music of the world is lacking in its proper quality, whatever marks of efficiency it may show."[1]

The relation of music appreciation to other phases of music work? It should be one—not a subject set apart from the daily music lesson. Every rote song, folk song, patriotic song, art song, excerpts from opera or oratorio that the pupils learn should have in it the inherent values of appreciation and if the song is properly studied the aesthetic, technical and interpretative points will be brought out.

The great value of music and the prime reason for it is to reconstruct experiences, "to make the children feel nature, religion, country, home, duty and all the rest and to guarantee sanity of the heart, out of which are the issues of life. To this, technique and everything should be subordinated." (Hall.) While at present most of our courses of study deal largely with the mechanics of music, we should constantly keep in mind the fact that *Music* itself should receive major consideration. Appreciation cannot be separated from the regular music lesson—it must be one. Its relationship is so close that they cannot be separated. I am not a psychologist and shall not presume to give you a "brief course in the Teaching Process." But what I would like to say is, that I believe many of our teachers and supervisors do not have the proper perspective as far as appreciative teaching is concerned. Let me quote from *Educational Values* by Bagley.

> "What materials of education are available for the purpose of fulfilling appreciative and recreative functions? Literature, art, and music naturally come first to mind. If tastes can be developed that will be satisfied by the best (and only by the best) that art in any of its forms can provide, a long step has been taken in the right direction. . . . For the time, energy, and money expended in the teaching of music in American schools, there has been a very small return in musical appreciation. The technique of teaching has hitherto concerned itself almost exclusively with that phase of educative process that we have termed 'instruction' rather than with the phase of 'appreciation.' The orthodox methods of presentation are didactic and 'intellectual'; their essence lies in the very fact that the emotional factors are placed in the background. When the demand came for the teaching of literature and art, the first recourse was to apply the methods with which teachers were already familiar and which they had used successfully in other fields. The recreative functions of music, literature and art can never be adequately fulfilled until teachers have mastered the technique of teaching appreciation."

And now as to the second part of my subject "the correlation of Music Appreciation with other subjects in the curriculum.

How can music appreciation be correlated with other subjects in the school program? Music Appreciation lends itself very materially to certain subjects—take for instance in the physical training department—folk dancing. The beautiful records that have been made of various countries of Europe, such as the Tarantelle (Italy), Ace of Diamonds (Denmark), Highland Fling (Scotland), Kamarinskaia (Russia), Minuet (France), May Pole (England), St. Patrick's Day (Ireland), Reap the Flax (Sweden), etc., etc. Good use can be made of these same records in the geography and history classes. Take for example in the study of geography. Suppose the pupils are studying Italy—it would

[1] "Reorganization of Secondary Education," U. S. Bulletin 1913, No. 41.

greatly stimulate the interest in that country to hear Garibaldi's Hymn, or several beautiful Italian folk songs, Santa Lucia, Maria Mari, Funiculi Funicula, or if time permitted, an aria from an Italian opera. The same can be carried on in the geography lesson. The intimacy of the music itself brings them in closer touch with the people and conditions of that country and thus the child is brought more nearly into the atmosphere of the land which he is studying. I have mentioned three subjects in our school program (Physical Training, History, Geography) with which we have combined musical appreciation—there are other subjects and I should be glad to hear about them in the discussion.

THE SUPERVISOR'S PART IN MAKING THE GRADE TEACHER EFFICIENT IN THE TEACHING OF MUSIC APPRECIATION

MABELLE GLENN, *Supervisor of Music, Bloomington, Ill.*

"The supervisor's part in making the grade teacher efficient in the teaching of music appreciation" seems to me to be a subject of keenest interest to us who are responsible for the musical development of the boys and girls of our communities.

We supervisors have spent much energy in working out plans for making the grade teacher efficient in the teaching of the regular music lesson, and as a result of our efforts, most regular music work is quite satisfactorily carried on, though for the most part, it is in the hands of unmusical persons who have had little or no technical training in music. To know how to teach is as important as to know what to teach. If our results have been good, it is due to the facts that the grade teacher knew how to teach children, and the supervisor knew how and what to teach the teacher.

In the last ten years, music appreciation has been much talked about, and I truly think most music supervisors have been honestly searching for the best methods for making it effectual in their school systems.

When we started, I think perhaps we underestimated, not the importance of the subject, but the amount of skill required in making the thing truly function. I, for one, must plead guilty to having bought phonographs, hurriedly-selected records, and what books were on the market. These I placed in the hands of the teachers, with a few printed suggestions as to what I hoped would be accomplished by the grade teacher in her room, and I went about my business with rather a clear conscience as to music appreciation.

A supervisor who has to train a corps of grade teachers into successful handling of regular music work, who must organize instrumental classes, bands, orchestras, high school courses, and community music, can be forgiven if she has tried to carry on music appreciation work before she has had time to think the thing out. After several years of sporadic and disjointed results, I came to the conclusion that I was not willing to give up one music lesson out of every five to music appreciation, unless something more definite could be accomplished.

Next I was given an assistant, who was to take my message to the children. This was satisfactory, as far as it went, but this special teacher gave a lesson in every room just once in three weeks, and that we all know is not often enough to accomplish a great deal.

This year, I have tried to study the problem from all sides. I have asked myself such questions as these: Would music appreciation lessons, in the hands of the grade teachers, be as effectual as regular music lessons in their hands, if the supervisor planned, outlined and supervised the work as carefully as she does her regular music work? Why should this subject be handled by a special teacher? Is teaching children to listen to music a harder task than teaching children to make music? I have come to the conclusion that if the supervisor outlines definitely and prepares the proper material for the grade teacher, there is no need of a special teacher. It is true that model lessons should be given now

and then by the supervisor or by one whom she delegates, model lessons always being a source of inspiration.

I am not underestimating the grade teachers' intelligence when I say that appreciation lessons must be definitely planned by the supervisor. All the facts and stories to be introduced into the listening lessons must be selected and arranged in the language of the pupils to whom they are to be presented. Grade teachers are too busy to get the material in shape. Even if they are told on what page of what book they will find help, the outside preparation is too much to demand, and most of them have not had a wide enough musical experience for proper discrimination.

So I am throwing the whole responsibility on the supervisor. She must first decide what work must be covered in each grade. I have examined every outline in music appreciation on which I could get my hands this year, and after so doing, I have decided that there is a variety of opinions as to what should be accomplished, and also as to the proper time and place to present the various subjects. Making an outline for music appreciaciation through the elementary grades is a tremendous task, and calls for an understanding of child nature in the several stages of its development, a definite knowledge of the other subjects in the school curriculum, and an extensive acquaintance with music.

I started on this task by searching for the material which should reach the children of each grade. Then I began to work that material over so that it would be interesting to the grade where I had placed it.

One does not make the same appeal to the fourth grade class as one makes to the eighth grade class. Though the same music may be interesting to both classes, the method of presentation must be very different. A child in the middle grades likes facts, while to an upper grade pupil, sentiment makes a stronger appeal, and fact is less important than feeling. I went to the library, got books that fourth grade children like to read, studied the style, and accordingly wrote out in story form the things that would arouse the interest in the music to be presented. This plan I have followed throughout the grades.

It is the music, and not the facts, that is important. But we are aware that just playing records, without finding some point of contact for the children, will not make for interest, or growth in appreciation.

Most of the program notes for children's concerts that I have examined are written from the adult's point of view instead of from the child's. Many words are used that are not in the child's vocabulary, and the style is often stilted. Not that I should not add to the child's vocabulary of musical terms. I think this is a definite part of the work, but I should be very careful to recognize the new term as one which is unfamiliar, and should carefully explain it, and then repeat it often enough in the lessons immediately succeeding, that it would not be a new word for long.

Right along this line, I should say that the grade teacher untrained in music, is often a better teacher than the special teacher, because she takes nothing for granted, but seems to more easily follow the workings of the child's untrained mind.

I shall never forget the first time I was shown through the railroad machine shops during our first community "sings" in industrial centers. The foreman was my escort, and he, not realizing how little a music teacher knew about machinery, spilled out one technical term after another, until my head was buzzing with the machines, and I came away with a very confused impression of what was really going on in those shops. When I went down for my second "sing," I took another trip through the shops, but this time the man who showed me through appreciated my ignorance of mechanics, and he talked to me in a familiar language, and I came away somewhat enlightened. I am taking all this time to impress you with my conviction that music appreciation work often goes over the heads of the pupils because the teacher uses the wrong vocabulary. I have seen a class perfectly quiet in a listening lesson, but their expressions bespoke inactive minds, and

their minds were inactive because the teacher had been talking in high-sounding terms unintelligible to them. The passivity of the ordinary concert audience in America must never be allowed to creep into our music classes.

If I have satisfactorily disposed of my first requirement, that the supervisor, in making out her outlines and bulletins, must know children at every stage of their development, and must know their vocabularies, I shall proceed to my second point, that she should know the school curriculum.

When should folk music of Europe be taken up? Of course, when the geography of Europe is being studied, the folk music will be infinitely more interesting then than at any other time. In music appreciation courses, we have a splendid chance to correlate with several subjects. The literature course all through the grades should be studied very carefully by the supervisor. Here she will find numberless opportunities for correlation.

My third claim was to the effect that the supervisor must know music literature. But, in my opinion, many mistakes may be made by the supervisor, who knows music so well that she wants to start at the top instead of at the bottom of the ladder with her classes. I have a friend, who has had every opportunity for hearing music all her life, and now only the unusual compositions interest her.

We must keep in mind that the child has a long road to travel before he reaches Rimsky-Korsakoff and Debussy, and must be willing to travel along slowly at his side.

After the supervisor has outlined the work carefully, she should prepare bulletins which contain the information she desires to have reach the child with the music. She must dress that information in a style and vocabulary suited to the class for which it is prepared. I recommend that this material be sent in well-typed copy to the grade teacher, and unless one is sure one's teachers can add by personal remarks, I should suggest that they be read plainly to the classes. A list of questions should accompany each bulletin, these questions to be asked after the selection has been played once or several times, according to directions. All the time we must impress our teachers that it is the music we are studying, and not the facts about the music.

We owe a tremendous debt to the phonograph companies for the possibilities in this field which they have opened. But music appreciation must not depend on phonographs alone. With the advent of the little movable piano, every class may hear some piano music first-hand. The supervisor stands between the musical persons of the city and her schools. She should ever be planning concerts for the classroom, given by artists of the community.

Why should we depend upon phonograph records for all our folk music, when the fourth and fifth grades can give a folk song concert out of their regular music work? Our eighth grade material contains many art songs of Schubert, Schumann, Brahms, Rubinstein, Franz and Debussy, so instead of depending wholly on phonograph records for art songs, our eighth grades gave an art song concert to the children of the upper grades. Of course, hearing a great artist through a phonograph record in the same song gave the work an added charm.

In Bloomington, we are fortunate in having movie orchestras who are willing from time to time to use the selections, which we are studying in the schools. Frequently hearing the same selection makes that selection familiar, and someone has said that "popular music is after all only familiar music." The same selection should be heard in the school room many times, each time considered from a different standpoint. For example, the Rondino of Beethoven might first be studied from the medium, the violin, next it might be studied as to form. Again, it might be considered from the standpoint of the composer, while later, the artist who plays the selection might be brought into prominence.

Our children in the five upper grades keep notebooks, which are notebooks and scrap-books combined. The bulletins presented by the supervisor tell just what should

be placed in the notebook in the way of facts about the composer and composition. Program clippings, pictures of orchestral instruments, themes from the different selections studied, etc., are put into the notebooks.

After we had spent some time studying the modern orchestra, we arranged a children's concert with the St. Louis Symphony Orchestra of 85 pieces, that our study might more definitely function. Only children of the four upper grades were admitted to the concert, there being no room for others. The children became very familiar with the program before the concert. They heard the records many times. We wrote very simple program notes. These were printed in the morning papers and the children were instructed to cut the notes out and paste them in their notebooks. In most of the schools, these notes were used as regular reading lessons in the week preceding the concert. Needless to say, that was the most intelligent audience that had listened to an orchestral concert in our city in many a day, for every person present knew what was going on. The week following the concert, language lessons consisted of the writing of compositions on the Orchestra, and prizes were given for the best compositions in each grade. If we correlate thus with other subjects, we may find time for much that would otherwise have to be left out.

Music appreciation is just coming to its own in my city as it is in many cities. Of course, I do not include Minneapolis when I make this statement. Mrs. Fryberger has not made music appreciation play second fiddle, as most of us have. She has given it her undivided attention, and her remarkable results speak for themselves. May we all realize that learning to love and understand good music should be a prime factor in every child's education, and whether this subject truly functions depends on the brains and energy we supervisors are willing to put into our plans.

MUSIC APPRECIATION AS RELATED TO THE CURRICULUM

AGNES MOORE FRYBERGER, *Assistant Supervisor of Music, Minneapolis, Minn.*

Every teacher has two interests in his profession: the children and the subject. Concerning these he has a double aim. First, to make the children independent thinkers; secondly, to make his subject function throughout life. As for the children, he does all he can to encourage mental effort knowing that there will not be growth without effort. He knows also that unless interest is first created the children will not make an effort. The process would be unnatural. "Make a boy or girl feel the worth of a thing and the path of duty becomes the pathway to the skies," says an old teacher.

Children love to think. In the beginning they ply innumerable questions and show much mental energy. After a few years in school this inclination is not as marked; one reason being, perhaps, that a curriculum has been imposed upon them and administered in such a way as to rob them of their birthright to think.

Educators have been slow in placing music among standard subjects in the curriculum because they could not see that the methods of teaching music in the schools made that subject function in life; it produced neither musicians nor even lovers of music.

In a general way educators know that music, *per se*, has an important influence upon life and that it cannot be ignored nor lightly regarded. They have noticed, perhaps, that the mere fact of going through music text books and singing notes under compulsion does not awaken a love for music. They know that music is more than notes and chords. That it is not an appeal to the ear alone nor to the eye alone, but to the mind through the ear in its universal sense, and to the mind through the ear in its technical and restricted sense.

The appreciation of music is the response of the mind to the emotional and intellectual values in music. There is no appreciation without mental activity. If educators realized the thought process involved in its teaching, Music Appreciation would head the list of all

subjects in the curriculum. Inasmuch as every piece of music may induce either a distinct emotion or a definite thought, this is the only subject in which we may ask "How do you feel?" as well as "What do you think?" In passing, one may say also that there is no other subject which stimulates so well the imaginative sense.

Since the technical and scientific consideration of music has in the school program so long usurped the rights of the big and universal appeal of the subject, it is time the educators were informed that the course in public school music today must be broad in its scope. Every one knows that appreciation will not take care of itself, and that the mere reading of notes will not make one think of what he hears, nor in the majority of cases even think of what he sees.

Comment should be made upon every piece of music which the children sing. Merely singing is not an end in itself. The process is too formal, and one knows the danger of formalism. In all early work with children the order of presentation is: impression expression, formal instruction. Deviation from this sequence is deadening.

Through the grammar grades there is need of drill upon the time and tone problems; therefore it seems necessary to place in every series of text books songs which present certain technical difficulties. Alas, that so often they have nothing else to commend them! As early as the fourth grade, it would be well to explain to the children that there are two kinds of songs in the school books, one of which is intended to teach some technical point, the other to present beautiful song literature. At the close of each song one might ask such questions as:

What interest has the song, John? Mary? (referring to rhythm, melody or words).

What can you say about it?

Is it worth learning?

Does the music bring out the meaning of the words?

Do you think it is placed in the book merely to illustrate the divided beat, or chromatics, or some other difficult point in reading?

Perhaps you can make it sound more beautiful. Try it again.

By this progress the driving power comes from the child rather than the teacher. And after all there is no reason why we should not treat the child as an intelligent being when he opens his music book. A child has ideas about music but is seldom given an opportunity to express them. I believe that most children in the elementary schools think there are two distinct kinds of music in the world: that which is outside of school, and that which is in the music books. The first kind they like; it makes easy and natural appeal; it is emotional; it requires no thought; it is theirs without effort—of course they like it. Why do they not like the kind in school books? It is hard to get. It may not appeal to the emotions, and also they do not understand the higher kind of appeal.

The teacher must have a method which will make them see the oneness of it all. In my humble opinion, there should be a syllabus for every music text book which would make clear to the grade teacher the simple points which determine song values. No music lesson, let me reiterate, is complete without comment from the children upon what has commanded their time. It should be proof also to the teacher that they are thinking of what they do.

Reference has been made to the motive principle of education, and one is concerned over arguments either in favor of *effort* or of *interest*. Says Dr. Dewey: "The ideal subject is that which makes natural and easy appeal, which has an interest sufficient to compel effort from the child." Nothing approaches this ideal more closely than the esthetic side of music when presented with sound pedagogy. Every child likes music of some sort and if the teacher starts with that which the child understands, and skillfully leads to new and better material, there will be growth and mental activity.

There is much which masquerades under the name of music appreciation, that is vague, impracticable and false. An array of facts from history and biography, for instance, fails to equip one with power to sense musical values.

What is there about music to appreciate and that may be talked about with definiteness?

There is the character of its motion (or rhythm); the appeal of its melody; the distinctive force of its harmony; the noticeable features in its structure and form.

One may always ask after hearing music: What emotion does it stir? What lines of thought are aroused? What imagination does it provoke? In short, what did the piece mean to you? As teachers, we should endeavor to have children show more ability in making intelligent comments upon music than do their elders today. The casual listener gets only vague impressions of what he hears, at least one seldom hears a person who makes intelligent criticism of any point in the music.

The mind can sense music values as well as poetic values and in much less time. The subject can also be introduced into the child's life much easier. Children have felt the influence of music long before coming to school. They will talk about the music if given the opportunity and if encouraged.

While every composition has certain definite points which determine its character and which may be recognized and commented upon, there are also indefinite and vague features which belong to the imagination and which mean something different to each individual. A method which I have found successful in stimulating the imagination, when music of romantic character is presented, is to provide each one in the class with paper and pencil that he may record his individual ideas as the music is played. No one is permitted to read his impression until every one has written something. There may be as many ideas as there are members in the class, and none may accord with what the teacher has in mind; but there was honest effort back of every expression and after all that is what the teacher is after. Who shall say what the composer had in mind when he created a certain piece of music?—unless perhaps he has given his program notes or the source of his inspiration, and in such event these should be given to the pupil before the composition has been played.

There are certain standard masterpieces in music which form part of one's general education. The only way to stamp them upon the mind is to demand the same intelligent attitude and thoughtful consideration while listening to them that one gives to the reading of literature.

Unless we have provided this opportunity for the seventh and eighth grades and high school students, we have robbed them of their birthright, and there will be no functioning of the subject in after years, since a comparatively small percent of really great music is to be found in the music text book, or can be sung by school classes. The great wealth of music, the masterpieces of the art, is scarcely ever provided for in the course of public school music. The majority of those who leave the school are ignorant therefore of that which makes music great and universal.

The use of reproducing instruments in the school room is essential. The ideal course—which let us hope will become *real* before long, will have as much time given for the discussion of music as for its note reading. Before the dawn of that happy day, however, the superintendents and the principals of our schools must know more about lessons in appreciation themselves. There is a sort of pathos in the fact that so many of our makers of curricula do not know that the laws of appreciation are quite different from the laws of technical performance. One may become an intelligent critic of music without having the ability to "play" or to "sing."

The majority of distinguished educators whom I have met, admit that they know little or nothing about music and seem to think it can be understood only by those who

have knowledge of its technique. Would that the superintendents and the boards of education might have an occasional lesson on the appreciative side of music!

It is impossible to make children understand what great music is like unless it is heard by them. It is impossible to value the masterpieces in painting without the small reproductions to study. Blessings on the head of John Ruskin for starting the movement which gave us the penny pictures! Blessings on those who have given us educational records for the phonograph and perforated rolls for the piano! May the time come and soon, when supervisors of school music will make out the course of study for listening lessons relating them closely to the general course of study, and then demand the required material. Teachers of appreciation are now hampered by the lack of suitable material. In addition to the use of reproducing instruments, real performers should be heard whenever possible. In every town are those who play or sing. It should be part of their missionary service to help the children to understand the beautiful side of their art. But every such offering should be accompanied by clear explanation and followed by discussion with the children.

In conclusion, use every means possible to relate the music heard outside the school room with that of the text book. This will convince the class that music is a broad subject with many phases and that discrimination is called for in selecting that which has permanent value. Occasionally ask a class, "What are the most popular songs just now?" Manifest an interest in them and ask the probable reason for their popularity. "Is the tune of more interest than the words?" "Recite the words." "Have they a value in themselves?" "How many think the song will live a year?" "Name a song that was popular last year and that is not sung today." "What was the matter with it?" There is no doubt that young people would like better songs if they had the opportunity to hear them as often as the commonplace.

That we learn to "think by thinking" is perhaps as much a truism as that oft heard expression "we learn to do by doing." Certain it is that unless we think and talk about music, we shall get little out of the music we "do" ourselves or which we hear "done" by others.

II. (a) THE SCHOOL BAND

INTRODUCTORY REMARKS BY THE CHAIRMAN

H. O. Ferguson, *Lincoln, Neb.*

It is a very great pleasure to speak of the band on the stage. This is what Mr. Scott calls a school room product. The people in the band are not hired because they are musicians. They come into the Wanamaker Store to fill business places, and then are gradually instructed and assigned to the band. Of course sometimes a young man comes who can play an instrument, and he is immediately utilized. But most of the musicians of this band are instructed in the Store. For instance, Mr. Scott tells me that in the Girls' Band, only one girl ever played an instrument before she came here.

It is a great pleasure to introduce to you Colonel William R. Scott, who is chief of the Cadet Staff, of the John Wanamaker Commercial Institute. He will tell you how this fine organization was gotten up and how it is maintained.

Colonel Scott: It is certainly very embarrassing for a dry goods man to talk to a technical audience of this kind. This band that you see before you is the product of the girls and boys themselves.

We started in 1902 in a very modest way. Two or three boys got together, formed a little orchestra, and one thing led to another, until we had a pretty good band. We

were then recognized by the firm. We bought some instruments and began to work more as a united body. Later we were equipped with Holton instruments.

The program says that I am to speak about the Development of a Store Band. It seems to me that the proper term in this case would be the Difficulty of Developing a Store Band. We have had many difficulties to overcome, and I am glad to say we have overcome them all. The first difficulty that we met was the question of the teachers. We had a few teachers and formed eight or ten classes, but we had more difficulty with the teachers than with the pupils.

It seemed to me that there should be a better way of doing it. I thought that if we could work on the ambition and enthusiasm of the boys, we would gain greater results. It occurred to me that if we could get every boy and girl trying, really trying, we could accomplish what we wanted.

So we announced one day that we would give lessons during the lunch hour to all those who were qualified according to our school rating—of course you know we have a school here. We didn't want to give lessons to anybody at all, we wanted to give them only to the good people. Immediately we had a great number of applicants, who came every day during their lunch hour. In some cases they were allowed fifteen minutes extra, but as a rule they came up on their own time.

Mr. Eckenroth (Band-leader): It is true, what Colonel Scott has said. This band that you see here is of our own make. Of course we have some boys come in that can play. But at least eighty per cent of it is of our own make.

First of all, the boys and girls are recruited from the Regiment. The Adjutant in the morning usually comes out in front of the battalion and asks for recruits for the band classes. Boys and girls that volunteer report to the band-leader. He in turn designates some time of their lunch period which is between 11 and 2:30 every day when they are to come up. They are required to give fifteen minutes of their lunch hour to the class.

We have it so arranged in the class rooms, that every fifteen minutes there are new people coming in. We must do that because we have about eighty boys and girls coming up every day to take lessons. That is pretty heavy, but we do it. Of course we can't go into the very fine points of technique, we leave that to them to work out.

In that fifteen minutes we instruct them in the rudiments of music first, then give them an instrument. The instrument is not decided by themselves. If it were we should have a band composed of saxaphones only. I lead them on to a tenor horn or an alto and finally I lead them on to a baritone and occasionally I get a bass out of them. Of course it also depends upon the lips. Thin lips are adapted to a small mouthpiece; and thicker lips to a large mouthpiece.

So we decide the instrument that they are going to play, and then we give them scale exercises. After they have mastered the scales, we put them into a unison class. This meets a half hour before store opening in the morning. They are very glad to come to that. We don't have any trouble at all in making them come—they are all enthused with it. Here we teach them scales in unison and then we drift on to exercises in harmony. I am going to try to demonstrate a little bit of the work of this unison class—which we call the second band. (Exercises in whole, half, quarter and eighth notes were played.)

I should have said before we took these exercises, the boys and girls before they are put into the second band, are given an instrument to take home. Before this they just have an instrument for fifteen minutes. The instrument is issued under condition that they must take proper care of it. Every six months they are inspected by the Quartermaster and the Adjutant of the Battalion.

When we think that they are advanced enough, they are promoted into the first band. Of course we can't trust them on the solos as soon as they get in; we let them play second and third parts. Now I will give you a demonstration of the work of the first

band. (The entire band played the Stars and Stripes Forever. Solos were played by the piccolo, cornets, and trombones.)

Now, I will demonstrate the Field Music. Drum Major Cassidy is in charge of the Field Music. He will now demonstrate his Field Music. (Several calls were suggested by the audience and played by the buglers.)

When the drummers came forward to play, Col. Scott said: We find the drum the most difficult thing to develop. They can't practise at home.

Col. Scott: We shall now hear the American Bag-pipes. That is the uniform of the 42nd Highlanders, with just a few changes. There was a time when the ukuleles were fearfully popular. So we have a few of our big organization left; they kept together merely for a social purpose. They happened to rehearse this morning. I thought you would like to hear them too.

Someone asked how often the band rehearsed.

Col. Scott: The First Band rehearses a half hour every morning. They play in the organ loft every Monday and Saturday morning—that's sort of a public rehearsal. Now for instance, Friday, the twenty-sixth, is the twenty-ninth anniversary of the John Wanamaker Commercial Institute—you notice whenever we speak of this organization, we never speak of the John Wanamaker Store, we speak of the John Wanamaker Commercial Institute, which means the body of the younger employees of the Store organized for educational purposes. That organization is chartered under the American University of Trade and Applied Commerce. This organization was formed and chartered to perpetuate the John Wanamaker Commercial Institute. So every member of the John Wanamaker Commercial Institute is also a member of the University.

The twenty-sixth of this month is the twenty-ninth anniversary of the John Wanamaker Commercial Institute. The program will be as follows:

9 a. m. Store Opening Fanfare.....Boys' and Girls' Field Music

9:02 a. m. Anniversary March.....Combined Bands and Organ

9:10 a. m. The J. W. C. I. Boys' and Girls' Regiments march through the Store saluting the Golden Star in the Grand Court, (that is the star for the 17 men who were killed during the war) out Market Street Entrance, north on Juniper to Broad, to Race, countermarch south on Broad, to Union League.

9:40 a. m. Regimental Parade and Exercises in front of the Union League before His Honor J. Hampton Moore, Mayor of Philadelphia, and Cabinet.

2:30 p. m. Anniversary Presentation of J. W. C. I. activities in University Hall, eighth floor, Wanamaker Store. (I would advise anybody who wants to come, to come early.)

7:30 p. m. Reception and Review tendered to His Excellency, Governor William C. Sproul. Reception in the Grand Court and the Military Exercises in the Armory, ninth floor, followed by a collation in the Tea Room.
(That of course, is by special invitations, as there is very little space.)

I am telling you this because you might happen to be around the Union League at that time, and I know you would be interested in seeing the combined organization of 800 people.

Mr. Ferguson: In behalf of the conference—or rather in behalf of the people who are present—I want to thank Colonel Scott, the Band-Leader, the Band and the Ukuleles for this very delightful demonstration. I don't suppose you enjoyed yourselves half as much as you would have down in your departments, so I want to thank you very much.

II. (b) THE SCHOOL ORCHESTRA

INTRODUCTORY REMARKS BY THE CHAIRMAN

WALTER BUTTERFIELD, *Supervisor of Music, Providence, R. I.*

The subject for our consideration, The School Orchestra, is one that is neither new nor novel. It has long since passed the experimental stage and is now firmly established. I doubt if any one really knows where the school orchestra idea originated, but it has taken firm hold in our schools and has proved that when well organized and conducted it contributes vitally to the life of a school as well as to the educational advancement of its individual members.

No supervisor is now fully equipped for general supervision unless he or she has some practical knowledge of organizing and training orchestras formed from such material as is generally found in upper grammar grades and high schools.

It matters not from what angle we view The School Orchestra, it has everything in its favor and nothing against it.

ORGANIZATION AND DEVELOPMENT OF SCHOOL ORCHESTRA

A. J. DANN, *Uniontown, Pa.*

It is indeed a great pleasure to come before you as the first speaker of the morning, representing an organization which sells its goods to the consumer at wholesale price, pays the largest dividends to its stockholders, and the lowest salaries to its officers of any great nation-wide organization operating in the United States of America today.

This movement was started by Lowell Mason in 1836 and the major product for half a century was some form of vocal music. This had a very small part in the lives of the masses; but the few willing to take up the burden of trying to prove its worth as an essential part of one's education for life have given to us a very workable course of vocal music for the public schools.

It was not, however, until the dawn of the twentieth century that a flame was kindled to attempt instrumental music in the public schools; and this was tried only in a very few cities. This new field of education where successfully tested was found most profitable; but I believe I am correct in saying that only in the last decade has any definite course of procedure for the carrying on of this work been given to the public.

That the school orchestra is an essential part of our whole scheme of education is obvious. It is becoming more and more under proper direction a real educational asset rather than a mere social organization for entertainment.

The first essential factor in the organization of the school orchestra is the organizer. He must be an educated musician, one who has a thorough knowledge of boys and girls. He must have a thorough knowledge of orchestral instruments (1) as to their mechanism (2) their range, possibilities, etc. He should also have some knowledge of harmony and orchestration.

If we as supervisors in our borough or city have supervision of the music of the high school as well as the grades and no orchestra exists, the high school is the logical place to go to form the orchestra.

We first through the Principal should call a meeting of all students playing orchestral instruments who are desirous of forming a school orchestra. They should be requested to bring their instruments to this meeting. In this way we can readily see the kind and condition of instruments, and test the advancement of each candidate. If any instruments are not in condition it will afford us the opportunity of helping each candidate to set

these things right before the first rehearsal is called. Now that we have the proper data, we can select our music for the first rehearsal.

At the first rehearsal we should plan to have our first selection tuneful and not too difficult. Be sure all instruments are in tune. Then play the selection through if possible.

Now we know pretty well actual conditions. Make this rehearsal period and every rehearsal a valuable lesson period. If we have several violins we have a chance to teach a lesson in bowing. From the very start we should insist on our violins bowing together. Do this in a kind but firm way. We shall have, undoubtedly, boys trying to play horns or woodwind instruments who have had no instruction in proper methods of procedure. We must have helpful suggestions to make to them; such as how to breathe and control the breath, exercises for developing an embouchure and to acquire technic.

The interpretation of music should be a part of this first rehearsal. If not more than a fragment of this first selection is well interpreted at this rehearsal, the student will leave feeling that a real lesson has been taught.

A regular rehearsal period must be fixed and regularity, promptness, accuracy, and good deportment must be demanded. These can be pretty well taken care of through the avenue of interest if we have the ability to arouse it.

Now that we have enough material to start an orchestra we should begin in some way to interest other students in taking instruments. If possible, instruments that are lacking in the present orchestra which would make a valuable addition. Maintain classes in instruments if possible and if this can be done at public expense so much the better. Let our aim be the Public School Symphony Orchestra.

It is quite necessary to have certain incentives to help continue interest in orchestral work when once it is aroused. It is wise if we have assembly exercises to have the orchestra play, as soon as it can do so well, while the students are marching to and from the assembly room. In the elementary school the orchestra can be used to a good advantage occasionally at dismissal. As soon as the orchestra can play a few selections well, plan to use this as a part of a public program. Other incentives are the City Symphony if one exists, the Community Orchestra, Sunday School Orchestra, etc. If these organizations do not exist it is a part of our task to see to it that interest in the community is aroused so that these organizations do exist.

The school orchestra can be made a real community asset. The boys and girls of the orchestra are not only trained to play their respective instruments well, but are developing self-confidence, poise, etc. This training gives them an opportunity to utilize their spare time—a most desirable part of one's preparation for life, when so many boys are found loafing on the streets or in questionable places.

Why so much care taken? Does it pay?

What benefit does the student derive? (1) A skillfully trained hand the equal of which can be derived from no other form of manual training. (2) An accurately trained mind. The ability to read accurately, execute and interpret music at sight is equal in mental training to the translation accurately at sight of any foreign language. All of the mind activities are brought into play in this process. (3) Heart training, through the avenue of soul or self-expression. Who can thoughtfully study a beautiful piece of music as a fine bit of literature and then give it self-expression without being morally and spiritually benefited. (4) The individual is better fitted to take his place in the community in which he lives. He can enter more fully into the life of the community and be of more service to his fellow men. (5) The playing in the orchestra often assists in arousing interest in other school work. I have known of instances where students were weak in school work and because of their desire to play with the orchestra became better students in all their school work. (6) Music often keeps boys and girls in school who without it would leave school.

How does the orchestra benefit the school? (1) If the orchestra plays at the morning assembly it helps to start the day right. (2) It stimulates athletic activities playing at mass meetings and for indoor games. (3) Playing at the different entertainments of the school, social functions, etc. (4) It helps to maintain school spirit and pride in one's school.

How is the community benefited by a good school orchestra? (1) Playing for community meetings. (2) Developing material for church orchestras, community orchestras etc. (3) During the recent Liberty Loan Drives, War Chest campaigns and rallies of all sorts, the school orchestra played a very important part.

If these things are true is it not important that the children in the public schools be given an opportunity to pursue courses in instrumental music at public expense? I believe it will function in their lives as no other subject in the school curriculum.

EUROPE OR AMERICA FOR PLAYERS IN OUR SYMPHONY ORCHESTRAS OF TOMORROW—WHICH?

FRANK E. PERCIVAL, *High School, Sioux City, Iowa*

My theme concerns the orchestra of tomorrow, by practically considering the school orchestras of today under our supervision. America has bought—not produced—the greatest orchestras in the world. Look at the list of names of the players in our American Symphony Orchestras and you will find such names as these: Schmidt, Shoemfield, Barcelone, Zybyska, etc. Go through the list of English Symphony Orchestras in any English city and you will find such names as these: Weston, Ross, Jones, Henderson, etc., names that you can pronounce—names you are familiar with—names that seem like home. Why is it that cities other than the great cities such as: New York, Chicago, Philadelphia, Boston, Pittsburgh, San Francisco, Cincinnati and Detroit—why is it, that cities other than these have not symphony orchestras? It is because they have been unable to produce their own players and they have not the money to buy them. All of our American cities need orchestras, all American cities from 20,000 up ought to produce their own players. Most any city could have a symphony orchestra if they had the players for them. That brings us down to school orchestras. That brings the matter direct to our own door. It brings us to the subject of my paper, "Europe or America for Players in Our Symphony Orchestras of Tomorrow—Which?"

I say each one of us is a committee for members for our own civic orchestras, and the place to begin for players is in the grades. Train the seventh for the eighth; the eighth for the ninth; the ninth for the high school, the high school for the symphony orchestra. To get the pupil to function for the symphony orchestra first have him function with his music in the home or the Sunday School Orchestra or in the Social Center Orchestra.

Doubtless all here have school Orchestras. If you haven't, my plea to you is to organize them; organize them in every building if possible. Begin to organize orchestras when you get home. A good book to help in this is "School Orchestras and Bands" by Glenn H. Woods published by The Oliver Ditson Co. All you need to start an orchestra is a piano and a violin. There is the nucleus, from that you can build it up to any number of players. If you already have the ground prepared and the harvest in, increase the Golden Harvest by varying the instrumentation. Most school orchestras will have out of twelve players, one piano, six violins, and five cornets. If possible, do not allow this to continue.

Here is a good opportunity to function for the Symphony Orchestra. Introduce the players to the Clarinet, the Cello, French Horn, Oboe or Bassoon. Solicit players from your orchestras for these instruments by personal interviews. Show pictures and cuts of these instruments. Get some one persuaded to play one and then furnish him the instru-

ment if you need to. There are many ways to provide the means to procure an instrument which means will be suggested to the enterprising supervisor as he goes along. I do not say that the ultimate object of school orchestras is the symphony orchestra, nor do I say that every player in a school orchestra should work to become a professional musician; but I do say, hitch your wagon to a star, for it is your opportunity to try to make symphony orchestra players of your pupils and the result will be most satisfactory. Your player will at least be a better citizen for he will function in more ways than one. He is able to produce good music; he will be a more successful business man. I am happy to say that my High School Orchestra has rendered real service to the Sioux City Municipal Symphony Orchestra.

Since the organization of the Sioux City Symphony Orchestra three years ago they have taken into the organization eight boys and girls from our High School Orchestra. Among them were three first violins, three second violins, one clarinet and one bass viol player. The first violin players were girls and all are now studying violin in Chicago. The Clarinet, a boy, the Bass Viol, a boy, are just plain citizens. For two years I have been in Chautauqua work in the middle west with a concert orchestra and out of 11 players in my orchestra, 5 of the players I selected from my High School orchestra.

My idea in this paper is to suggest to school orchestras one thing; help Americanize our Symphony Orchestras. We must Americanize our Operas but that, as Kipling says, "is another story." To make America 100% American, Music can help. Let us start on the Symphony Orchestras of the country. Let us start now and start at home.

DISCUSSION

Mr. Moffatt, High School orchestra, Grand Rapids, Michigan: "What kind of music do you use?"

Mr. Dann: "It depends upon the orchestra. I get all the music I can on trial from Pepper Co., Willis & Co., etc., and select that which fits the material I have at hand. If I have violins and cornets I use Emil Ascher's (New York City) book for there you have double violin work, not monotonous second violin work, and the cornet is of about the same grade."

The question of the Union attitude towards school orchestras was discussed and the general experience of the older members was, that wherever and whenever friction had occurred it had come through misunderstandings either on one or both sides, and that when each understood the position of the other, all differences vanished and both sides found they could really work for their mutual advantage.

Mrs. Troost, Vineland, N. J.: "What would you do if you were to give an operetta on Friday and on Wednesday the president of the Union called up and said the operetta could not come off unless the city orchestra should play; that electricians, stage hands, scrub women, etc., would not work unless union men were employed; that the High School orchestra must not play outside the High School? This orchestra is made possible by the tax-payers who support instrumental classes and furnish instruments. The orchestra is a community affair and should give its services to the community, but it cannot do so."

Mr. A. J. Gantvoort, College of Music, Cincinnati, Ohio: "We have the same trouble to a degree. Our orchestra has to go to the Symphony Orchestra for oboes, etc., when we wish to give a concert. We said we would take the Union men for those things if they would let us play, otherwise we would not play when we needed Union men. They passed a law that it could be done. These men made their living in this way and the young people do not. This can be adjusted by the High School orchestra not taking jobs which belong to the Union."

Mr. Fay, Rochester, N. Y.: "We belong to the Union and are interested in the principles for which it stands, and we are also interested in having our orchestra play on every possible occasion. We had a talk with the Board of Directors and considered every phase of the case. We agreed that if anything doubtful came up we would present the case to the Board of Directors. In the case of Mrs. Troost, they could have telegraphed the National President for decision."

Mrs. Troost: "That is just what happened and we received permission to play at the operetta."

Mr. Butterfield: "I have been up against this problem from all angles, I think, and I have worked it out this way. I had no trouble with the Union; I am not a Union man as I see no reason why I should be. At one time there was trouble brewing and the High School principal and myself asked to meet the Union. They thought we were forming a High School orchestra for commercial purposes. We explained that it was for educational purposes only. When they were convinced, they were in favor of it and stood back of us. It was proper that we should have our High School orchestra play for High School assemblies and State Teachers' Meetings. The Union said they had always had the High School dances; it was going to take from them a part of their income. I took this stand: that my time was too valuable, that it was undignified for those working for credits toward graduation, for the orchestra to play jazz music at the High School dances; that we would not play for anything except High School assemblies or educational meetings or school festivals in town.

I had four boys who were members of the Union. At High School concerts where the orchestra played gratis, the Union agreed that these boys should play gratis as long as we kept it strictly educational. The Union agreed also to send men to fill up my instrumentation at the lowest figure possible and still allow the boys to play gratis. It was some job but it was most satisfactory. The president of the Union had a son who was a player and he was most anxious for him to get into the High School orchestra."

Mr. Soper, Div. Music, Louisiana State University and President of the Local Union: "We have never had any difficulty. We furnish a band for the parade for the Mardi Gras. There was no trouble as long as the Union understood that the appearances of the band were for educational purposes only. The University band leads the parade and the Musicians' band follows behind. The boys go for the fun they get out of it. The question of the Musicians' Union is simply one of making an honest livelihood. These people should be approached fairly. Let's not apologize and say we are not making professional musicians. It is just as good to make professional musicians as to make professional architects (applause). Let's co-operate."

Mr. Carr, State Teachers' College, Missouri: "As soon as my boys can play the scale they begin to talk Union. I tell them: 'While you are in the High School orchestra stay out of the Union. When you graduate, join it. If you are good enough to be in the Union you do not need this orchestra. If you need this orchestra you are not good enough for the Union.'"

Mr. Moffatt: "Referring to foreign musicians: when we put into our work the same inspiration and work as they do over there we are going to get the same results."

Mrs. Vida St. C. Cleveland, Chester, Pa.: "Am I very un-American and undemocratic? I do not think I could for long direct an orchestra of six violins and four cornets. We have a school of 2,300 pupils including Junior High School. The program of the Junior High School pupil will be changed so she can come to rehearsal if she can qualify The surplus instruments are put into the band. Before we had a band we let all play at rehearsal but not at a performance.

The Musicians' Union sends men to help teach instruments every week. Boys are excused from military drill to play in the band. This is their military service.

In Jewish schools the pupils who play instruments for the most part follow David and play on strings. There are lovely things for just violins and piano: Poldini, Fischer; three violins and piano; 1st, 2nd, 3rd, 4th violin and piano."

D. E. Mattern, Ithaca, N. Y.: "A violin choir has great possibilities. Mr. Cogswell has done some very fine things for three and four violins, and there are many other publications. The Americanization of the orchestra is to come thru the Public Schools. If we are going to have a well balanced orchestra we must have classes for different instruments. We are very fortunate in our place in being able to have the president of the Musicians' Union instructing in the schools. We have a Board of Commerce which is paying the president of the Union for ten weeks instruction to a Community Band in which he has enlisted the Union men to come in and play with them. We have a fine spirit of co-operation."

Mr. H. E. Cogswell: "If you have an over production of brass, have brass quartets."

Mr. Percival: "Referring to the twelve piece orchestra of six violins and six cornets, that sort of an organization is just a nucleus for a symphony orchestra. If I might be so bold, I should like to make a suggestion to composers: make the second violin part more interesting. The horn part is rather monotonous also."

III. PIANO CLASSES

INTRODUCTORY ADDRESS: PIANO TEACHING IN THE SCHOOLS

WALTER H. AIKEN, *Director Music, Cincinnati, O., Chairman*

In order that a boy may find himself in the city which I have the honor to represent, the following courses are offered: Classical, General, Domestic Science (Household Arts), Manual Training, Agricultural, Art, Commercial, Music, Boys' technical-cooperative and Girls' technical-cooperative.

The Music course, which is of direct interest to us, is planned for those who desire to make a careful study of music, with a view to performance or composition. The pupils must be students of either vocal or instrumental music at a college or with private teachers approved by the Director of Music, and must devote not less than an hour and a half each day, outside of High School to practice. Upon this work they are from time to time examined under High School authority.

The required subjects are English (four years), a foreign language (three years) mathematics (one year), harmony (three years) and Music Analysis and History (one year). Those who desire to enter this course must have the approval of the Director of Music. All instrumental or vocal study pursued outside of the school must be at the expense of the student. Graduates of this course are admitted to the University of Cincinnati, provided all requirements are met and they have earned twelve out of fifteen credits. We have been carrying forward this credit course for the specially gifted children in music ever since the construction of our new High Schools some ten years ago.

INSIDE-OF-SCHOOL PIANO LESSONS

In order that every child might have an equal opportunity "in the finding" of himself we formed—some six years ago—a class on the inside of school plan.

For the inside-of-school piano pupil, the subject of this morning's discussion, we in Cincinnati allow two credits for four years of work, when conducted under school discipline, out of the fifteen demanded for University entrance and one credit for two years of piano study if pursued under private teachers previous to the pupil's entering the High

School, provided of course upon our examination that the instruction be considered worthy of credit.

Our school men in Cincinnati were not inclined to approve or consider playing as playing, pure and simple. They did not see how it would find a place in our educational system. Their thought seemed to be that playing as a means of study, and Education thru Music as Mr. Farnsworth has put it, was quite another thing and rather the end to which we should work, and if that were our policy with the "inside of school" piano work as well as that conducted by private teachers "out of school" the University would be perfectly willing to recognize our credit claims. When the piano was first under discussion by the Superintendent of Schools as a feature for the betterment of our High School service, he put forward the suggestion that a standard be formulated and put into operation under the direction of the schools that was based upon the exercise of musical knowledge, that would beget a musical mentality and develop an indestructible musical culture. He desired that there be no break, if it could be avoided, from the time the child would begin his music study in the grades until he might become an artist. The goal being the chance of studying with the man higher up, a piano teacher in the schools to establish a minimum requirement, the establishment of a standard of materials allowing for freedom of equivalents which would be accepted by the University and could be presented for examination, were some of the problems to be thought out and acted upon.

PUBLIC SCHOOL PIANO CLASSES

AS I HAVE KNOWN THEM

INEZ FIELD DAMON, *Supervisor of Music, Schenectady, N. Y.*

The following observations concerning Public School Piano Classes are solely the result of the writer's own experience with such classes, for a period of four years in a city of 100,000 people. I would not fail at the outset, to give all due credit to my assistant Miss Annie M. Johnston who so faithfully worked with me in this undertaking.

First, Why Piano Classes? Because for a number of years, the writer has been increasingly impressed with the fact that the School Music Supervisor is logically the Community Musician and that Public School Music is the natural root from which Community Music grows. Everything is favorable to this point of view. The Supervisor is working in that medium which is the "universal language" and in that which the foreign-born can contribute most richly to that amalgam known as the "New Americanism," and he has open before him that avenue which leads directly to the heart of every home—the children. It should be definitely understood that by "Community Music," is not meant "Community Singing" in the sense in which that term has come to be used. The question is often asked of late, "What is the future of Community Singing?" My answer would be "Community Music." The latter may possibly include the former, but it means much more. It means bringing Music's blessing and joy and spiritual values to all the people in all ways possible. The work of the class-room, it must be kept in mind, is the heart of Community Music and must be kept sound, but it is the center and not the circumference of the Supervisor's job. In this spirit, then, our Piano Classes were undertaken as a practical contribution to the cultural life of the community. The children were asking, "We have Violin Classes in school, why can't we have Piano Classes, too?" To the inward glee of the Music Supervisor, the "Superior officers" who had previously vetoed such a scheme, when proposed, now found themselves without an answer, when the question was asked by the children themselves.

The question then became, "How to start?" There was no comfortable precedent to follow, but imagination plus common sense, was found to be an excellent lubricant in starting the wheels. A plan was drawn up to which the Board of Education readily gave consent. The scheme was to be self-supporting, asking no city money for itself, other than that for the printing of a few practice and report blanks. A number of prominent Piano teachers in the city were consulted. They approved the plan. Possibly the fact that at the beginning of the second year of our Violin Classes, it was found that these classes had sent 123 pupils to private teachers, helped the Piano teachers in seeing the wisdom of our folly on this occasion. Children were taken in classes of not fewer than four and not more than six, each child paying 25 cents.

A few rules sufficed at first. All lessons were paid for one month in advance, and a receipt was given; no teacher could take as a private pupil, a pupil whom she had had in class; and no lessons could be given in other than a school building; all music must be bought by children direct from local dealers. Needless to say, at this point, that it is necessary for the Supervisor to "keep ahead of the game," by arranging with local dealers to provide specified material at a given time, for a uniform price.

As the number of children in the classes increased, it was found necessary to issue the following sheet of regulations, governing the Piano classes:

REGULATIONS GOVERNING AFTER-SCHOOL PIANO CLASSES

1. There shall be two types of Piano Classes, A and B. Piano Class A shall be for beginners only, from 6 to 20 pupils in a class; 15 cents per lesson.

Piano Class B may be for beginners, but in most cases shall be for more advanced pupils, not fewer than 4 and not more than 6 pupils in a class; 25 cents per lesson.

In all cases a month's tuition shall be paid in advance, and all tuition money, less incidental charges, shall go to the teacher teaching the class.

2. All lessons shall be given weekly for the duration of the school year, and shall be one hour in length, closing before 5 P.M.

3. Children of 7 years and over may be accepted for class instruction.

4. In choosing teachers for the Piano Classes, members of the regular teaching staff of the city shall be given preference. Teachers shall be graduates of Normal or Training Schools and shall satisfy the Supervisor of Music as to pianistic qualifications and ability to interest children.

5. All teachers shall attend such meetings as the Supervisor of Music may call, shall keep such reports as requested and shall perform their duties under the rules and regulations of the Board of Education.

6. No teacher shall admit to her class a pupil who has studied with a private teacher within a year.

7. No teacher shall accept as a private pupil, a pupil whom she has had in a Public School After School Piano Class.

8. No teacher shall give Public School After School Class instruction in other than a school building.

9. No teacher shall buy or sell to her pupils at personal profit, any music or accessories. It is recommended that all music be bought through the local music dealers.

Two problems inevitably appear in the forefront of the Piano Class situation: teachers and texts. As to the first, there are no specially trained Piano Class teachers. Therefore, in choosing his teachers the Supervisor has his choice of either of two types, the private Piano teacher who is "long" on Piano Pedagogy but "short" on School-room Psychology—that is, she knows nothing about handling children in groups—or the Grade School teacher, who does know how to handle children in groups, and does not know Piano Pedagogy, altho she may be able to play with a considerable degree of musicianship. Of these two, I unhesitatingly choose the latter. (Of course, if the Piano class is to make for itself a permanent place, this condition will disappear, for especially trained teachers will arise to meet the demand.) My teachers meet together with me about every four weeks for a "Normal" class. The work is gone over, teaching methods discussed, prob-

lems thrashed out and advice given. Printed cards are given out, which the teacher is to punch as a receipt of the month's tuition. This card the child keeps in an envelope pasted into the inside of the back cover of his book. There is also a practice record sheet, which the child brings to his lesson, properly filled out for each day's practice, and which provides the teacher with a place to enter the child's mark for every lesson. This sheet is pasted into the inside of the front cover of his music book. There is, besides, a card on which the teacher makes out her report, to be sent on the first day of every month to the Music Supervisor.

As to texts: After a thorough examination of a large number of possible texts, a few were chosen, the teachers, in their interest in the experiment, being willing to try them out. The School Credit Piano Course has been a boon to us. We have this year tried "the Giddings way," and it is now being adapted to the needs of our large number of beginners.

The last word in Piano Classes has not been said, but the first word undoubtedly has, for already the fruitage begins to appear. From time to time during the year, the Piano Classes give little recital programs in their respective schools, and at the end of the year, a "big one" in the High School Auditorium. On these occasions the diminutive players come to the front stage and announce the names of the pieces which they are about to play, the name of the composer, the meaning of terms of expression and tempo, the key—or keys—in which the composition is written, and proceed to play the scale of that key with both hands, four octaves up and down the key-board, before playing the piece. All this in accord with our belief, that MUSICIANSHIP should be taught instead of mere key-board dexterity. Duets and two-piano numbers are considered "in good form," particularly when the players all belong to the same family. If a brother or sister of the pianist plays some other instrument or sings, the pianistic member of the family may appear in the rôle of accompanist. The reason for everything done in this work may be found in the affirmative answer to the question, "Can the child use it in the home?"

In one school forty children are studying Piano in classes. In this group, nine nationalities are represented. (Who said "Americanization work"?) To six of the homes represented, Santa brought pianos at Christmas time, as rewards for work well done in the classes. Three children from one Hungarian family have been in class from the beginning. All their practice is done under the close supervision of their father. A little Italian girl with many brothers and sisters was wont to have washing the floors as her Saturday morning's task. In order that she may now take her Piano lesson on Saturday morning, she washes the floors after the family has retired on Friday night. (She had no Piano but begged so hard that she was taken into the class.) It was found that her father had torn a strip off a red checked table cloth, and tacked it onto the edge of the table, for a practice key-board.

The Piano classes have seemed to exist for two classes of people, those who are too poor to pay the private teacher's fee—especially does this apply where there are several children from the same family all studying at the same time—and those who are unwilling to do so, until they "find out whether Mary is going to do anything with it or not." In the majority of cases, Mary does "do something with it" and goes on to a private teacher. This coming and going lends a lack of stability to the classes, which is amply compensated for in the knowledge that one more youngster has been helped to find himself, and that the children of lesser financial resources are, to some extent at least, having their "chance."

By way of summary, it might be well to point to certain aspects of the matter, mentioned in a recent letter from your Chairman, Mr. Aiken: The attitude of the Piano teacher, I have found to be one of approval; that of the parents, gratitude; a blind man could read it in their kind faces when they come to our little recital programs to hear their children play. The grade teacher who has nothing to do with it, is, of course, indifferent.

The grade teacher who does the teaching is, in most cases, intensely interested in it and is grateful for the opportunity to earn something "on the side." The making of courses of study is in process of evolution, but it is "evoluting" satisfactorily. The music dealers and publishers are with us, of course. As to "the great educational view-point," frankly, I am not yet come to the point where I see class work usurping individual work all along the line. In the majority of cases, my observation has caused me to believe that the function of class work ceases at the end of the second year or soon thereafter, and that the progressing pupil then needs more individual attention than the class can offer. In passing it might be of interest to note, that in comparing the condition of the children who have studied in the classes for the last four years with that of those whose work has been all, or largely, with a private teacher, it is evident that the former have less key-board technique and much more musicianship.

To prophesy about the future of Public School Piano Classes—'twere a valorous thing to do! But Piano Class teaching does teach children to play! And in so far as this is true, and in so far as the Community Musician—alias Music Supervisor—is willing to do his all to keep the service light burning in his community, so far will the Public School Piano Class movement grow brighter unto a more perfect day.

THE RELATION OF THE PRIVATE TEACHER TO THE PUBLIC SCHOOL PIANO CLASS

GEORGE J. ABBOTT, *Director of Music, Chelsea, Mass.*

At first thought it may seem that the comparatively new idea of public school piano classes is encroaching upon the legitimate field of the private teacher. But upon further investigation I think it will be found that each has its sphere of usefulness in the community, and with a proper mutual understanding the private teacher and the public school piano class may both function with great benefit to the younger generation.

Before enlarging upon the previous statement and without the intention of making any unjust criticism of the private teacher, I wish to point out a few defects which are, unfortunately, altogether too common. We all experience difficulty in finding good pianists among our pupils who are able to accompany the various school organizations. A pupil studies the piano privately a number of years, but usually upon being asked to perform is not prepared to play anything. It seems as though too much time is spent in getting ready to play. Finger exercises and technical studies being in the majority and transposition and sight reading, which is at least of equal importance, in the minority. Psychology and pedagogy are not always well understood by the average piano teacher. In the adoption of piano teaching by the public schools many known educational truths are being applied, and the pupil's development, therefore, is more rapid and at the same time comprehensive. This application of school methods to piano instruction will no doubt contain many new ideas of value to the private teacher.

The support of the private teacher is necessary in the working out of these classes, and a teacher who has proved her ability to instruct in classes may well associate herself with this branch of the school department and gain thereby both financially and professionally. It is the idea in some school systems to carry on a complete graded course of piano instruction, but I think the majority will find it more practical to maintain a course for beginners only. After a few years in the school piano classes the pupils will naturally gravitate to the private teacher in constantly increasing numbers. I have found this to be true in the case of our violin classes in Chelsea. The installation of public school piano classes should increase the number of pupils who will eventually study

ESSENTIAL DIFFERENCES BETWEEN CLASS AND PRIVATE PIANO TEACHING

MRS. GAIL MARTIN HAAKE, *Public Schools, Evanston, Ill.*

For classification I shall speak of these differences under three heads, as follows: Those relating to materials; those relating to methods of teaching; those relating to matters of administration, with which the private teacher need not concern himself.

Relating to Choice of Materials

Materials may be selected and assigned for their intrinsic musical and pedagogic value to a greater degree in class than in private teaching. There are several reasons for this—first, a composition that will not particularly appeal to one individual pupil will be liked by the class as a whole, and the pupil whose interest is slight will fall in line because of the interest of his mates; second, the authority of the school, the recognized educational force, is back of the teachers, and because of this, standard material may be used, and the interests and tastes of pupils and parents, especially when such tastes are for inferior music, need not be considered in so great a degree as by the private teacher; third, because the necessity for careful grading will make such selection indispensable.

In class teaching freer use may be made of folk songs and other material the children have sung in their regular singing classes. The reasons for this will be considered under "methods of teaching."

Definite and systematic grading is more essential to the class than to the private teacher. The private teacher assigns music largely on a basis of individual differences and needs. The class teacher will consider group differences which will never show as great variation as will individual differences. Therefore a definite, graded plan of work can and must be held to.

Relating to Methods of Teaching

Class attitude and love of approbation may be relied upon by the teacher to make pupils work more diligently in class than in private lessons and may be used as a means to gain results.

In class lessons pupils will become accustomed to perform uninterruptedly before other members of the class as well as before chance visitors, thus helping to eliminate fear of public performance.

Children will learn by imitation more naturally and safely in class than in private lessons. Imitation in the private lesson means imitation of one person, the pupil's teacher. This, as may be frequently noted in the performance of pupils, is likely to be too exact, both as to musical effects and movements made. Imitation in class work will be more composite. The pupil does not imitate his teacher only but imitates, to a limited degree, the more desirable features in the playing of a number of classmates, and also must be taught to avoid the undesirable features in the playing of others.

The interest of pupils will be more easily aroused in class work because of group interest, but will be held with greater difficulty unless the teacher is clever in making changes in the work and in finding new points for the pupils to study in the compositions they are playing.

More effective use of singing can be made in class work than in private as this can be applied as group activity. Points in interpretation may frequently be taught more effectively by vocal than by keyboard illustration. By this I mean both illustration by the teacher and response by the class.

The pupil's previous musical experience can be made of great importance in class lessons by making use, in early piano work, of class room songs. The children usually show a keen desire to learn to play such melodies on the piano and strong initial interest is aroused.

The same technical work and etudes may be used to some extent by the entire class. This makes for economy as the pupils learn while listening to others. The pupils should study different pieces, however, thus developing individuality in performance and adding variety.

The private pupil listens only occasionally to the playing of others. Every class lesson should be a "listening" lesson. This means that the pupils must be taught how to listen and what to listen for.

The class teacher will have better opportunity for holding performance classes than the private teacher as the pupils all meet in the same building. In the Evanston schools several different classes come together as a performance class once each week. These classes arouse more interest than any others among the older pupils.

Administration

Piano classes must not be too large, and the pupils should be regrouped to form new classes several times each year, at regular intervals. In the Evanston schools the size of the classes varies according to the enrollment and the grading of the pupils. Some classes have as few as nine members. One class began last fall with an enrollment of forty. This was too large and was soon divided into two sections. From fifteen to twenty children would seem to be a happy number to have in each class in the earlier grades.

Discipline should be observed in piano classes as strictly as in regular school classes. We must have roll call, quiet, order and regular places for the children to sit. In the Evanston schools we have but one piano in each class room. This is not a matter of choice; we should prefer to have several pianos in each room.

In the lesson two children perform on the piano at a time (this refers to beginners' classes), the others using paper keyboards at the tables. The children who go to the tables are made to proceed to their regular places in orderly manner, each child going directly to his side of the table, thus avoiding confusion and loss of time. When the children at the piano have reached a certain phrase in the music the two who are to perform next in order

While classes should be conducted so as to economize in time, the pupils should not be hurried to and rushed away from the instrument. If music is to be taught as an art we must remember that ease and poise are very necessary factors in performance. We must not become so interested in points of administration that we lose sight of musical values and of the fact that sound, sane musical performance is the thing we are working for.

Aside from the somewhat academic differences dwelt on above there must be mentioned that of economy. *All* children who wish to avail themselves may have piano lessons at very nominal cost if not absolutely free. Thus the music educational work the public schools have been carrying on through chorus and glee club, band and orchestra work, may be furthered and intensified and brought directly into each and every home by means of the most universal musical instrument of our day.

IV. HIGH SCHOOL COURSES

1. Harmony in the High School.

2. School Courses in Music to be required of High School Students Receiving Credit for Outside Study of Music.

INTRODUCTORY REMARKS BY THE CHAIRMAN

WILL EARHART, *Supervisor of Music, Pittsburgh, Pa.*

The program of this section meeting does not represent, as you will doubtless observe, a full program of music courses for high schools, but is limited to two important phases of high school music.

The introduction of the study of harmony into high schools has been slow. It was being taught in a small number of schools twenty or twenty-five years ago, but the number of new schools which took it up from year to year was, for a long time, very small. Recently the pace has accelerated and it has been introduced into new schools to an extent that is very gratifying. The report soon to be published by the Bureau of Education, which was prepared by Messrs. McConathy, Gehrkens, and Birge, will give information as to the present standing of the subject throughout the United States.

Another of the more recent problems of high school music is how to take care of the general musical education of the pupil who is studying specialized musical technic outside of school, and who is probably getting from his teacher very little except technical instruction. Since we are now giving school credit for outside study the nature of this study becomes a concern of ours; and most of us do not think that the school should put its stamp of approval upon digital dexterity alone. The private teacher is quite likely to agree with us, but feels that he has no time to attend to the general musical education of the pupil, and rather expects us to do it. As a consequence we have a partnership of two teachers administering what is virtually one good, well rounded, musical course. To balance its proportions and keep it complete and symmetrical is the task that confronts us.

Those who are to speak to us on both these subjects are experienced teachers. Their hearers are also experienced teachers. As the papers are short there will be ample time for discussion, and if out of the experiences of all those who are assembled some good does not come, it can only be because you are reluctant to impart it when the hour of discussion arrives.

HARMONY IN THE HIGH SCHOOL

E. JANE WISENALL, *Cincinnati, Ohio*

The objects of teaching harmony in high school we all agree are twofold: (1) To give a deeper appreciation of music through an understanding of its constructive principles. (2) To enable the gifted pupil to secure at an early age the principles of music construction so that as a direct result he may be led to continue a specialized study of counterpoint, canon, fugue, composition and orchestration.

Briefly I shall try to show how the music course in the Cincinnati High Schools fulfills these purposes.

The course was planned for those who desired to make a careful study of music either from the amateur or the professional standpoint. Those expecting to teach in the grades, the kindergartens, privately, or in public school music, find this course of inestimable value.

Pupils electing this course must have had music lessons for at least two years and must continue to be students of vocal or instrumental music at a college or with a private teacher approved by the Director of Music. Such pupils are required to take at least forty lessons during the school year and to devote not less than one and one-half hours daily to practice.

Pupils studying any instrument other than the piano are required to study the piano for at least two years so that their work in constructive music will not be retarded by a lack of familiarity with both the treble and the bass staves.

One who wishes to specialize in vocal music may do so at the beginning of the third year.

Progress in work done outside of school is tested twice each year by a teacher of music in the public schools—an artist whose years of experience as a teach of voice and piano qualify him to examine and grade each pupil fairly and wisely. In January and again in June a card is sent to parent and private music teacher asking if progress is satisfactory and requesting their signature. The private music teacher records on the card the titles of material studied during each half year, number of lessons taken, missed, made up, etc., and must state whether work is poor, fair, good, or excellent. The parent must certify to the length of daily practice period.

These cards are kept on file, and pupils are not promoted until this record is complete.

The following vocational subjects are distributed through the four years, two periods each week, with due regard for the pupil's needs and musical experience: Ear Training, Dictation, Harmony, Melody Writing, Musical Form, Analysis, and Music History. The required academic subjects include English, one other language (French, Latin, or Spanish) Algebra and History (Ancient, Mediaeval and Modern, or American). Optional academic subjects must be selected from the following: Geometry, Botany or Zoology, Physics, Chemistry, and Physiology. Two periods each week of Physical Education and one of Choral singing are required in all courses. The vocational subjects of this course are open to pupils of other courses also, if the individual program can be arranged, and provided the scholarship of the pupil justifies an additional subject.

The outline of the four-year music course in Cincinnati is as follows:

Harmony I

Two Periods each Week

Symbols (notes, rests, staves, clefs); ear training, musical dictation; meter, accent, rhythm; tetrachord. (Building of major scale); scale tone tendencies; major key signatures; intervals and their inversions: major, minor, perfect, augmented, diminished, consonant, dissonant, harmonic, melodic; triads in major: major, minor, diminished, location of triads

in major keys; chord progressions in major, close harmony; harmonizing bass or given upper parts in major; cadences (authentic, plagal) perfect or imperfect; minor scales and key signatures (tonic minor, relative minor) comparison of tetrachords of major and minor scales; triads in minor: major, minor, augmented, diminished, location of triads in minor keys; chord progressions in minor; exceptional progressions II-V, V-VI and VI-V; intervals in harmonic minor not found in major; cadences in minor.

Harmony II

Review of Harmony I; musical dictation in phrase and period form emphasizing motive, sequence and cadence; melody writing, phrase form, diatonic and chord; triad inversion (six and six four chords); analysis of simple form part harmony; cadences (six four cadence—extended six-four cadence) in major and minor keys. Deceptive; seventh chords in major and minor. Interval structure; dominant seventh chord (its resolution in major and minor) complete and incomplete; inversions of dominant seventh chord; supertonic seventh chord and its inversions in major and minor; passing tones; suspension; melody writing, period form in major and minor.

Harmony III

Review of Dominant seventh chord and inversions; review of Supertonic seventh chord and inversions; review of Cadences (authentic, plagal deceptive); secondary seventh chords and their resolutions; authentic cadence formula; deceptive cadence formula; chord progressions with given bass or soprano; chromatically altered chords; chords of the augmented sixth; review of suspension; suspension in bass; open harmony; harmonizing given soprano in close and open harmony; dominant ninth chord; modulation.

Harmony IV

Musical form and analysis (one lesson each week); music history (one lesson each week); review of cadences: a. motive, phrase, period; b. (authentic, plagal, deceptive, semi) open and close harmony; song forms and constructive work (unitary, binary, ternary); simple or compound; analysis; sonatina; sonata and sonata form; rondo.

Music appreciation is given throughout this course. Talking-machine records furnish the illustrations. We utilize pupils whenever possible, including members of the school orchestra to demonstrate the use of their instruments, and pupils studying piano to play and explain Sonatina, Sonata and Rondo forms. It might also be added that the more advanced pianists play the accompaniments for the chorus classes and for orchestra rehearsals, and that the orchestra is trained to accompany the chorus numbers of the auditorium sessions of the school.

The Cincinnati colleges and conservatories give credit to our pupils after examination and classify them accordingly. We also give credit for harmony work done elsewhere, provided the pupil is able to pass our examinations.

The following text-books are used: Tapper's First Year Harmony; Second Year Harmony; First Year Analysis; Musical Form (Supplementary material); Tapper & Goetschius' Essentials in Music History.

Not every pupil who takes the music course is especially gifted. Some fail to make the required grade just as there are many failures in first year Latin or Algebra. Some are not very musical when they are graduated. It is also true that some take four years of English but care nothing for literature. Some of the less promising students drop out, others complete the course. One of the most marked of these so far as constructive or creative work in music was concerned, is now making quite a reputation as a colorature singer.

Of the number who have taken the music course, several are now private teachers, much better equipped because of this training to inspire their young pupils with a love

for the sonata, its themes, development, and recapitulation. Others are continuing their musical studies at the colleges or conservatories. Some are now in the University of Cincinnati taking a prominent part in its musical activities. Still others are soloists in church choirs. One at nineteen years of age became a member of the first violin section in the Cincinnati Symphony Orchestra. Another, at twenty-one, is an organist in a large church in Pittsburgh where he is continuing his organ study with a master teacher in that city. Another, a young colored girl, is now teaching music in the two Cincinnati public schools for colored children. She is a splendid pianist, has continued her study of counterpoint, fugue, canon, etc., is now studying voice and has recently harmonized several negro spirituals in a very interesting way.

One of our present senior boys is a clarinet player of considerable ability. He traveled with a band last summer making seventy towns in ten weeks, his contract calling for playing the clarinet and "doubling up" on the piano.

One senior girl, who is so nearly blind that she is tutored in all her work, reads all her piano work in Braille, works out her harmony and analysis at the keyboard, plays the piano in a very delightful way, and is preparing herself to teach the blind.

In the junior year, a blind boy keeps up with his classes (his Cicero is in Braille), reads all his harmony exercises in Braille, and dictates to his tutor what to write on the staff. He can detect an augmented interval, tell chord progressions and modulations by ear, and he plays the piano fairly well. This boy is much more apt at harmony than the blind girl. Her keyboard work far surpasses her aptitude for harmony or melody writing. The piano teacher of these two blind pupils has made a special study of teaching the blind and deserves great credit for the splendid results in both of these cases.

Some of the most gifted do not continue, but leave school in order to devote themselves exclusively to music, not realizing the value of a well-rounded education.

We have had several cases where talented pupils were urged to devote so many hours each day to practice that attendance at school was impossible.

In the great majority of cases, however, the private music teacher has been very appreciative of what we are trying to do. Many times the discipline of the school secured regular hours of practice when all else failed.

In comparison with other courses the music course pupils are not numerous; nevertheless, as a means of expression, a method of communication, an instrument in the development of reasoning power and judgment, an aid in interpreting the great composers, this course offers possibilities which may lead to untold realms of delight and beauty.

HARMONY IN THE JUNIOR HIGH SCHOOL

LILLIAN B. HELD, *Latimer Jr. High School, Pittsburgh, Pa.*

The Junior High School is a new and rather recent educational development. Instead of attempting to adopt or revise the course of study used in the elementary or the secondary schools, the Junior High School has chosen rather to formulate a new course which will be better suited to meet the needs of the pupils, and to satisfy the diversity of interest and endowment found at this stage in school life. Educators realize that the Junior High School is still in the formative period of its development. Its schedule is a flexible one, and affords excellent opportunity for experimentation in educational problems. This fact has been taken advantage of by music educators. They have introduced broader music courses so planned as to touch every individual in the Junior High School.

Those of us who have had opportunity for observation have realized that boys and girls of Junior High School age have a keener interest in music and are more susceptible to its influence at this time than at any other period in their lives. This is demonstrated

repeatedly by the enthusiasm shown in orchestral work, by the ardent desire of pupils to take up the study of orchestral instruments, by the general excellence of the chorus work which may be accomplished, and by the interest manifested by large groups of students in music appreciation and harmony courses. My discussion will be limited to that of a course in harmony, based upon the course now in use in the Latimer Junior High School of Pittsburgh. This school has an enrollment of 1500 divided as follows: Seventh Year 550, Eighth Year 350, Ninth Year 600. The course about to be presented might, with proper modification or expansion, be suitably applied to any other school of a similar type.

Two years ago in the formation of a music curriculum for this school, a three year course in harmony was planned. This course was intended for seventh, eighth, and ninth year pupils. Its content, as outlined by semesters is as follows: Semester I. Acoustic foundations, a thoro study of elementary theory, intervals, and intervalic relations, and the principal and subordinate triads. Semester II. First and second inversions of triads, and their use. Semester III. The dominant seventh chord, its inversions and one or more of the secondary seventh chords. Semester IV. Completion of secondary sevenths and the study of altered chords. Semester V. Modulations. Semester VI. Inharmonic elements. If offered as a two year course, elective in the eighth and ninth years only, two thirds of the work outlined in the above course might be done, and the remainder, equivalent to the last two semesters, would be left for completion to the Senior High School.

In the specific case which I am citing, it has been impossible so far to make use of the courses planned for the 7th and 8th years, on account of crowded schedules, but whenever the subject of harmony is presented for discussion in eighth year classes, we find that it obtains a very favorable reception, and great interest is made manifest in the bare possibility of the offering of such a course. It is also a significant fact, in this connection, to make the observation that the present harmony class is made up largely of pupils, now in their ninth year, who would gladly have elected harmony to a place in their schedules in an earlier grade had the opportunity but been offered. From these and a number of like conditions it may be said that there is great promise for the introduction of elective eighth year harmony in the near future.

However, the course offered as an elective in the ninth year only, as in use at the present time, is intended to lead to completion in the first year's work in harmony of the four year high school. This course includes a presentation of acoustic foundation, the study of elementary theory, of intervals, of principal and subordinate triads and their first inversions, the work of the first semester, followed in the second semester by the study and use of second inversions of the triads, the dominant seventh chord and its inversions, and one or more of the secondary sevenths. Thru this bare woof of rather colorless formal ritual, there runs a warp of live and interesting training of a lighter nature. It consists of two basic principles, namely: that of the continuation of ear training begun in the grades, and that of original musical expression, or composition. The first of these two, ear training, is employed in the distinguishing of chords and chord progressions, and also with valuable effect in the taking of musical dictation from the piano. In this way an increase in the musical sensibilities of the pupil is brought about, both in relation to their cognizance of the sound of musical combinations, and as to the ultimate appearance of these combinations in a written form. The second of the principles, that of original composition, provides a natural outlet for the pupil's wishes for expression of his own ideas in music, and at the same time gives splendid opportunity for the employment of the theoretical knowledge gained from the routine work. It has been demonstrated that students can produce original works which are not only of value in their direct application to the theory which has been learned, but have a charming freshness which rivals that of the work done by far older students in the field of composition.

Just a word of comparison between the work of the Junior and Senior High Schools. While there may be little difference in the material presented there is likely to be some difference in the method of presentation, for example, we use a very simple presentation of the theory of acoustics, a thoro teaching of elementary theory, that perhaps would only need reviewing in the Senior High, and a presentation of all chord material at a little slower speed. The loss of time in presentation, if there be any, is by far overshadowed by the enthusiasm of the classes in receiving it. Just to mention the fact that next week we will be writing an original exercise causes an outburst of joy, and before next week comes half the class will have written two or three originals instead of one. This, too, seems to be a happy period for research work. For example, after a new chord has been introduced, all of us search for good examples of its use. There is no limit to the amount of material that a class of twenty will collect. Instead of enough for one lesson they are likely to bring in enough for ten. There need never be the cry of small classes in Harmony in the Junior High School. The present members of the classes do their own advertising, not only to their brothers, sisters and friends, who are in the grade schools, but also to those in the Junior High who have not yet elected Harmony. So each semester finds a larger class than the preceding one, and an ever increasing percentage continuing their work in the Senior High School or anxious to begin it there.

One more phase, perhaps one of the most promising in the entire Junior High School situation, is the value of the work in harmony as a socializing influence both in the lives of the pupils and in the community at large. Outside teachers of music have awakened to the fact that pupils who take harmony in school have a broader outlook in their music work, and have a finer perception of the true meaning of music than they have ever had before. The teachers themselves are eager to visit the harmony classes and urge their pupils to enter them. Students as well as teachers "catch the fever" and some of our best orchestra members who are only in the eighth year are clamoring for admission to the harmony class.

Once a week the entire student body assembles for chapel exercises at which student programs are often presented. A short time ago at one of these assemblies a music program was given. A group of original compositions in harmony was presented by members of the harmony class and consisted of a soprano solo, a four part song, a piano solo and several smaller numbers. The interest shown by the pupils participating, their parents and friends and by the entire student body was very gratifying and the influence for beauty and uplift in their lives far greater perhaps than we can measure.

In conclusion harmony should have a place in the Junior High School Music Program *first*, because of the pupils' keen susceptibility to music; *second*, because of the importance of the relationship that harmony bears to all music; *third*, because of the value harmony has in itself in mental training and character building; *fourth*, because of the opportunity given thru harmony for self-expression in music; *finally*, for the social influence that is disseminated by music thru both the school and the community.

Discussion

Karl W. Gehrkens, Oberlin, Ohio:—"A very small amount of music credit is accepted by colleges generally. Harmony is the only music credit accepted by two hundred colleges in this country. Most colleges allow but one music credit for entrance."

E. B. Birge, Indianapolis, Indiana:—"Colleges in Indiana accept two music credits for entrance, but no applied music is credited. Theoretical work only is credited."

Peter W. Dykema, Madison, Wisconsin:—"Harmony is static. Counterpoint is dynamic. We should teach Harmony as elementary counterpoint. Begin with the writing of a single melody, then add another melody, then another. Harmony should not be begun as a four-part harmonization of a melody."

Victor J. Bergquist, Minneapolis, Minnesota:—"Harmony should not be taught in the High Schools. The High School should teach composition only. The college should teach Harmony. The High School age is the age of expression and composition. The joy of creation is the incentive for composition in the High School. The High School should prepare the boy and girl for theory and should encourage self-expression."

THEORY COURSES FOR STUDENTS OF APPLIED MUSIC

KARL W. GEHRKENS, *Oberlin Conservatory of Music*

In the old days, studying music usually meant practicing the technique of playing or singing. "Taking music lessons" implied an attempt at learning to play the piano. We all know that such attempts frequently resulted in failure, either because of the unenlightened methods used by the teacher or because of lack of practice on the part of the pupil. But even when the results were successful and the pupil attained some measure of proficiency, he was practically always extremely intelligent, both in his attitude toward the music that he performed and toward the art in general. The result was that music acquired the reputation of being a mere accomplishment, a sort of unintelligent facility in doing acrobatic stunts for the amusement of a crowd: "digital dexterity" unaccompanied by rational thought.

Our present idea of musical education implies the training of the intellect and of the emotions as well as the fingers, the aim being to cause the person who is learning to play or sing to become as intelligent as possible: (1) about music in general; (2) about the particular composition being studied. For this reason, a body of facts, known as Music Theory, has been gathered together, organized, and arranged, and these facts, together with the study of notation as ordinarily included in such activities as sight-singing and ear-training and involving also both melodic and harmonic construction, it is now agreed ought to be studied, practiced, and absorbed by all music students. Such work would, of course, include learning to build and combine chords (Harmony), to construct and combine melodies (Counterpoint), and so to combine smaller units as to build up effectively arranged larger wholes (Composition). This implies analysis, both of harmonic effects and of design; and both harmonic analysis and a study of form are therefore included in the more elaborate theory courses. In advanced work, orchestration is also taught.

In the high school, both the method of approach and the actual content of theoretical courses are extremely non-unified. This is accounted for by the fact that such courses have been offered for only a comparatively few years, and there has not been time to thresh things out and to settle upon even our fundamental principles. Each teacher offers a course which is planned in accordance with his own ideas, and no two courses are alike. After a period of years, there will doubtless eventuate certain general principles of procedure; and in the course of ten years or so, theory courses will probably be better taught and more uniform in content than they now are.

This much is clear, however: more and more high schools are going to offer courses in theory, not only because both music teachers and music students demand them, but because the school authorities favor theoretical instruction, and are suspicious of music study which does not include it. Indeed, in most cases, they go so far now as to refuse to allow credit for practical music but usually grant it freely for theory. This is palpably a wrong attitude and as we are able to demonstrate that the values attached to the study of practical music are such as to warrant its inclusion among the courses for which credit is given, such recognition is bound to come. But it will come in most cases only with the proviso that practical music, if credited, must be accompanied by theoretical courses of some kind. Pressure for the organization of such classes is thus seen to be exerted from

two directions: from the musician on the one hand and from the school man on the other; and the result is bound to be as stated above—that many more schools will, in the near future, offer courses in music theory.

This immediately brings up the question of the administration of theoretical instruction: ideally, that is, from the standpoint of perfect correlation and co-ordination the best plan would be to have the pupil study theory under his instructor in practical music. Practically this is, in most cases, not feasible, not only because the teacher in practical music is often not qualified to give appropriate theoretical instruction, but even more because of the large expense involved in giving instruction to a single pupil compared with the teaching of twenty or twenty-five at the same time, as is done in class work. It will be a long time before the public schools in general recognize their responsibility in giving free instruction in practical music because of the very large expense involved. But organizing a theory class is no very formidable matter and entails no very large expense for either equipment or salary. Since the work is thus seen to be both desirable and practicable, the introduction of theoretical instruction will doubtless go forward much more rapidly than certain other projects dear to the heart of the Music Supervisor which, although highly desirable, are not always immediately feasible.

In conclusion, let me add a word about the content of the high school theory course. I am well aware that my opinion is worth no more than that of anyone else, and I give it merely because it is only by considering various opinions that we shall finally hit upon truth. My feeling is that in many cases the high school theory courses have taken up Harmony too early, and that if the student were required to go through a semester of preliminary work, he would do very much better in the long run. The content of such a preliminary course would, of course, be determined largely by the quantity and quality of the music instruction in the grades. But in general, it ought, in my opinion, to include the following:

1. A thorough review of sight-singing and ear-training, with interval and rhythm drill as might be found necessary, and with particular attention to the minor mode.
2. A course in *terminology*, or "General Theory," as it is often termed, this covering not only the Italian expressions commonly encountered in music but at least the rudiments of acoustics, of design or form, etc. It might also include some elementary study of the orchestral instruments.
3. A certain amount of practice in writing melodies of the "tune variety," this leading to a feeling for balance and structure, a knowledge of how to fit melodies to text, etc.

The work in Harmony proper, should, in my opinion, emphasize original construction from almost the first lesson on. It is far better to have the pupil make music that is crude and full of blunders and be interested in going on with the process until he gets to the point where he can construct music that is less crude, than it is to have him restrained from expressing his constructive instinct until he has acquired sufficient knowledge of the rules so as not to make any blunders. What often happens in the latter case is that the pupil, not being allowed or encouraged to express himself, becomes discouraged and drops out long before he has acquired the ability to write music of refinement.

A second and final principle of Harmony teaching that I should like to express my faith in is this: every harmonic effect taken up in the theory class should be studied from the three-fold standpoint of ear, eye, and piano keyboard. Conservatory courses in Harmony have too often built up a paper technique exclusively, and there has been little correlation between the theory of music and its practice. This condition of affairs is bad anywhere, but in the high school it is intolerable, and at least one result of this method of procedure will be an empty class room in the Music Department; for high school students will not continue to elect a course that has no practical application. The remedy is, of

course, (1) to include harmonic ear-training as an integral part of the work; (2) to insist upon keyboard training, this including the free harmonization of melodies; and (3) to encourage the pupil to find examples of the progressions being studied in the theory class in his piano music. These points might well be elaborated further but I have already taken too much time, so will close without discussing them.

THE RELATION OF THE SCHOOL TO OUTSIDE STUDY

EDWARD B. BIRGE, *Indianapolis, Ind.*

We have to go back only about twelve years to find the beginnings of crediting music as a regular study when done outside of school under private teachers. Today plans for giving credit for outside study are being administered by probably two hundred High Schools in the United States. These twelve years which correspond almost exactly to the age of our Conference are important years of larger ideals for music, attended by much discussion, expansion and administrative adjustment. Before the present wave of progress has spent itself, it may sweep the educational world to the point where applied music study will be carried on within the schools by teachers employed by the Board of Education.

I am to present briefly some conclusions drawn from my experience in administering plans for granting credit for outside music, and I am addressing more directly those who are confronting the problem for the first time than those who are already launched upon the enterprise.

Note first the new and vital relation between professional musician and music supervisor when pupils are enrolled for outside credit. This relationship is stimulating and, in my experience at least, is cordial and heartening to the spirit. The private teacher is seldom unwilling to meet the conditions which must be laid down to govern the pupils' standing. Teachers tell me that their pupils give them a better grade of work when trying for credit, and that they can more successfully keep them to a steady pull than formerly.

To those who are planning to begin this work, but who are postponing it for one reason or another, let me suggest as a temporary plan that you ask your high school principal to give credit, upon your recommendations, to such pupils as by common consent and knowledge are making strides in music study outside of school. Every town has its musically talented children who practice their three or four hours daily, and whose skillful performances in public give them the equivalent of credit in public esteem, whether they actually receive it in school or not. It is not difficult to persuade high school principals that such excellence is worthy of credit. In my own city, before our present plan went into effect, several such pupils were given credit, sometimes to enable them to stay in school and finish their general High School education, and sometimes merely as a tribute to their talent and industry, but the credit was always given as a recognition of merit. This, for us, was our preparatory stage of giving credit. It established the principle and habit of giving credit for work done outside of school, and this is the first great step.

The pamphlet which has been handed you contains the plan which has been in use in Indianapolis for five years. Generally speaking, it has proved very satisfactory, and it has the approval of the Board of Education.

You will notice at once that there is no mention of certification of teachers. When we have legal provision for certification in our state, and there are signs that this may be coming, our plan will exclude all but certified teachers. Doubtless certification of teachers is desirable for many reasons, but it is not absolutely necessary. After all, we are crediting the pupils, not the teachers, or, to put it another way, pupils who receive credit reflect credit upon their teachers, and prove conclusively that they can teach, even more conclusively than certification can do.

You will notice also that the final examination of pupils is done by our own music department. This places the responsibility where it belongs, upon our own shoulders, and avoids the cumbersome machinery of a committee of judges who sit behind screens while the examinations are being held, and who must be paid by the pupils.

Those who intend to start outside credit work in their High Schools should outline carefully such courses as they intend to offer for credit, and have them printed, distributing copies to the pupils who are taking private lessons, to be handed by them to their teachers. When you are making up your courses, you will, of course confer with some of the leading teachers. It may be well also at first to offer a course in one subject only, in piano, for instance, adding other instruments later. It will not be necessary or desirable to give the details of technical exercises for each grade. This is the business of the private teacher. All that is necessary is a well graded list from standard music literature, of as attractive content as possible.

Teachers who examine the list and read the conditions will decide for themselves whether they can prepare their pupils successfully or not, and you will probably have few pupils trying for outside credit who fail, or have to do the work over agin.

The question has frequently been raised, whether pupils should be allowed to receive credit for first grade work, or whether no credit should be allowed below the third grade. As a matter of equity and public policy, I believe beginners as well as more advanced students should receive the benefit of outside credit.

Every pupil enrolling for credit for outside music must present a written request signed by himself, his parent, and his teacher. The pupil promises to take at least one lesson per week and to practice at least one hour a day, six days in the week. The parent promises to see that the pupil does this, and the private teacher binds himself to make regular reports of the pupil's work on the same marking scale as that of the High School. Such marks are placed upon the pupils' report card and become a part of the permanent record of the school. The final or passing mark is given by the music department as a result of the final examination.

Another important feature of the plan is that the pupil is obliged to play, at the final examination, at least one composition selected from the school list.

May I offer one or two cautions based upon my experience and observation? Never comment at the examination upon the work done by the pupil, unless you have occasion to especially commend the work. Above all do not allow yourself to criticize the teacher. You are a judge in this case, and not a critic. And do not discuss the teacher's work with the pupil. You are not the teacher, nor are you supervising the work of the teacher.

I have not yet mentioned one of the important and indispensable features of the plan: viz: that all pupils trying for outside credit must take Harmony either in school or its equivalent outside. For this they of course receive a Harmony credit. We strongly urge our pupils to take Harmony in the school, because we can come into closer touch with the pupil, and because his work will probably be more thoroughly done. Harmony is a daily subject requiring outside preparation, and it is difficult indeed for a student taking Harmony out of school to equal in thoroughness the work of our regular Harmony students.

This plan gives the pupil two semester credits, one for Harmony and one for his applied music subject. Our High Schools allow eight music credits out of thirty-two toward graduation, and the colleges of our state accept four credits toward college entrance.

When I say that this plan has worked well, I do not mean that we have always accepted the work of pupils, though we seldom have to refuse pupils' work, and the private teachers know that poor work will not be credited. In fact we urge the teachers to recommend credit work only to their strong, hard working pupils, those who have the character and ability to hold their own in English and Mathematics as well as in Music. We have had differences with one or two teachers, not because the pupil failed to receive credit, but

because sometimes teachers grow careless in keeping to the conditions to which they assented when the pupil was entered for outside credit. They sometimes feel that they are unduly hampered by the fact that the pupil must prepare one composition from the printed list, in spite of the fact that the teacher has unlimited choice in what other compositions the pupil offers for examination.

The reason for publishing your own outside credit courses is the same as for publishing inside credit courses, whether in music, languages or mathematics. It makes the work authoritative, in that it is really offered by your Board of Education, whom you represent. If you wish to accept any other published course as the equivalent of your own, that is for you and the Superintendent of Schools to decide, but you should never waive the responsibility of examining the pupil before giving him his credit.

Discussion

Will Earhart, Pittsburgh, Pa.: "I believe with Mr. Birge that the plan of crediting outside music study can best be started by giving credit to one who is the musical pride of the school, one who is unquestionably deserving of credit."

In reply to the question—who should judge the outside music study for credit—Karl W. Gehrkens, Oberlin, Ohio, suggested that outside judges were preferable.

E. B. Birge, Indianapolis, Indiana: "The school music teacher should be the judge, but not the critic."

Peter W. Dykema, Madison, Wisconsin: "A combination of outside music teacher and inside music teacher is a better plan than either group, exclusively."

Edna A. Marlatt, Richmond, Indiana: "We have more than one examiner in Richmond. A grade is recorded for the hours practiced by the pupil, another grade is recorded by the private teacher for quality of work done. The grades are recorded by each examiner. We have discovered that this satisfies all parties concerned."

Mildred Kammerer, Allentown, Pa.: "School music teachers only are capable of grading the pupils applying for credit. I give the players of rare instruments no special examination, but grade and credit them on the merit of their orchestra work."

Will Earhart, Pittsburgh, Pa.: "Examinations work well either way. If you feel that the pupil has put loyalty, fidelity and interest in the study of his instrument and that he has profited by such study as much as he would have done in some academic study, credit should be given."

Edna A. Marlatt, Richmond, Indiana: "If effort alone is graded, a pupil who is not musically gifted but who is conscientious, will receive a high grade. It may encourage him to pursue music professionally, which would be unfortunate for him."

Will Earhart, Pittsburgh, Pa.: "Such pupils should be gently dissuaded from going into the field professionally."

It was learned that outside music could not be credited in the schools of New Jersey, unless the music instruction was given by teachers paid by the school boards of the state. After some discussion of the situation, Victor J. Bergquist, Minneapolis, Minnesota, suggested that the boards in New Jersey employ the private music teachers at the nominal annual sum of one dollar ($1.00).

V. MUSICAL TRAINING FOR THE GRADE TEACHER

NORMAL SCHOOL AND TEACHERS' COLLEGE TRAINING FOR SUPERVISORS

D. R. GEBHART, *George Peabody College for Teachers, Nashville, Tennessee*

The supervisor must have good general musicianship; be able to sing, play, direct and teach; have good personality, be polite, cultured, firm; be a good "mixer."

Of no one in musical life is as much expected as of the Supervisor of Music. His general musicianship must include the broadest knowledge of his subject. He must know opera, oratorio, cantata and orchestra music. These forms of music should be known from actual participation in them—not only a theoretical knowledge, if he expects to be a force in his community. He should be able to sing acceptably and play the piano, violin or some other orchestral instrument to a useful degree. He must be a teacher. History of Music, Biography, Harmony, Counterpoint are practical subjects to him in his teaching and arranging music for orchestra. Orchestration is essential.

His personality must be of the kind that attracts men, women and children and holds them as friends, and retains their respect.

The social life of the Supervisor requires that he be polite. Without it he cannot last long in any place. People will overlook rudeness in a genius but not in an ordinary mortal. His culture must be founded on general education, travel, literature, art, music. If he knows music and music only he will bore most people.

If he has all of these things plus sociability, he will be a good mixer. The last is very important for the duties of the Supervisor require that he meet and mingle with people of all walks of life. Particularly if he does community work.

Material from Which Supervisors Are to be Made

From years of experience in the middle west and south the writer knows that the average student in the Normal School and Teachers' College has the preceding attributes only in a latent state, if at all.

Personality is strangely lacking in schools for teachers. Perhaps it is because so many of the students are young.

Culture is not to be expected, nor is it found, in students who have never had an opportunity to acquire it. Their teachers have lacked this, through no fault of theirs, they too lacked the opportunity and got nothing from the college or normal school except what was in the text book.

Task of Normal School and Teachers' College

In Music all courses should be based first, last and always on Music and be associated with actual music. By this is meant that performance of music be an essential part of every course. All theoretical subjects should be considered as of secondary importance. No man should be graduated to teach or supervise who cannot read music at sight, who has not studied Harmony, Counterpoint, Instrumentation, and can apply them in Orchestration. History of Music and Biography of Musicians should be known as adjuncts to world's history and not as isolated subjects. The Pedagogy of Music and School Room Methods should be thoroughly understood and should have been illustrated and tried out in a practice school. The Supervisor must have had experience in all kinds of choral work including actual participation in opera as well as oratorio and cantata. He should be experienced in conducting choral and orchestral works separately or combined. As correlated subjects his curriculum should include at least two foreign languages, English, History of Education, Principles of Education, Psychology, Physics (Theory of Sound), Medieval History (also General and American History), Art, Manual Training, Folk Dancing and Costume Designing. Of these subjects, Conducting, Orchestration and Chorus work are the most important. These give a reason in themselves for the study of the otherwise purely theoretical subjects, Harmony, Counterpoint, Form, etc. Besides they are of inestimable value in developing musicianship and culture.

Colleges that do not offer courses in opera and oratorio production are falling short of their purpose. Through these agencies musicianship can be developed. These courses should be fully credited as are courses in the Modern Drama. Also, accredited courses

should be offered in individual instruction both vocal and instrumental. Too many Supervisors at the present day can not sing, play nor direct. They can talk music, but that is all.

Personality, politeness, good manners, firmness and culture are more difficult of attainment than musicianship. Personality is almost indescribable. It must embrace a good disposition, magnetism, broadmindedness, whole-heartedness, aggressiveness and sympathetic possibilities. It is often obtained through hard knocks and suffering. Any school should be able to furnish the hard knocks, it generally does. Let us hope it alleviates the suffering.

Politeness is due to environment and example. The faculty members are the ones who should set the example, which they seldom do. Military discipline does inculcate this. It is to be hoped that universal military training be placed in even the loftiest universities if for no other reason than this. Proper social affairs, with good chaperons, selected from without the school, would be helpful in teaching politeness and good manners. The schools of the Episcopal Church are about the only ones that pay any attention to this form of education. Firmness in dealing with students, just firmness, will instill the same in the student towards others. Vacillating, kindly teachers who pamper students and permit students to work on their sympathies to the extent of raising grades, etc., are a detriment.

Culture is generally gained by being associated with people of good breeding, by travel, study of good literature, art and music. The schools usually furnish the literary work and some examples of good breeding. The other essentials are lacking and will be till teachers so organize themselves that men of wealth will contribute the means to the other essentials, travel, art and music.

No city, town, community or country is above the level of its amusements and sports. Our National sports, base-ball and foot-ball are far above our amusements. This is due to the colleges and universities having established these sports on a clean basis that has extended its influence even to professional base-ball. Our amusements, except Shakespeare, have never been nurtured by our institutions of learning. Shakespeare, being now buried, there is no connecting link whatsoever between the school and the theater. The theater has fallen into the hands of money grabbers who have degraded the taste of the whole country. Unless the schools, colleges and universities re-educate a set of people who prefer clean amusements we are bound to become an immoral nation. The burden is to fall on the Supervisor of Music. Music, thanks to the war, has a broader following, vocally, than ever before. The efforts of the schools must be turned to use this through opera, oratorio and community music before the hold is lost. Normal schools and teachers' colleges are the ones from which these men are to come. The courses of studies mentioned in this article are the channels of production. Theory, pedagogy and ability to talk music will not do. The Supervisor must be able to sing, play and direct. Let the theoretical subjects be made concrete by giving them a definite purpose in making an intelligent, able conductor.

Too many students study sight reading, harmony, history, etc., merely to teach them in a high school. The high school curriculum has little room for any of these but sight singing. Course should be planned with a maximum of singing and playing with the theoretical subjects as incidentals. Three music periods per week throughout the years of high school life are about all that can reasonably be demanded of the high school. Special hours after school must be utilized for the chorus and orchestra work.

To sum up, the college that prepares teachers who emphasize theoretical things to the exclusion of practical ties a mill stone around the neck of music.

The college that prepares teachers through actual music, to teach music, aids in bringing music into its birth-right, which birth-right is to elevate and refine the people of the world.

THE MAKING OF THE FIRST ASSISTANT

EDWIN N. C. BARNES, *Supervisor of Music, Central Falls, R. I.*

The quality of the work we receive from the grade teacher lies to some considerable extent in our own hands. The teacher musically, as otherwise, is quite largely what she has been made in the grades, the high and the normal school.

If an incompetent supervisor, inadequately trained, and using antiquated and unpedagogic methods, has charge of the training in the grades and high school, the blame for poor musical training certainly cannot rest upon the pupil.

The same is true in the case of the normal school. Back of all the training of the grade teacher, is not the question of the ability and equipment of the supervisor of fundamental importance?

I have in mind a supervisor, not a thousand miles from my own city, who came out of a shop and commenced supervision with practically no training.

Then there was another, a Frenchman, unable to speak good English, who had risen from a sewing machine agent to the conductorship of a local choral society in a city of over 100,000. He knew so little about Public School Music in the United States that it took three solid days of observation work, immediately following his election to the directorship of music in the city schools, to impress upon his dull brain the fact that we use the movable "do" on this side of the Atlantic.

Yet he was elected by a supposedly sane and intelligent school board, one member of which was a well known woman physician, winning out against two college trained, experienced and successful supervisors.

We all know the supervisor who knows little music, less pedagogy and still less of the history, thought and trend of modern education. It should be impossible for people of such equipment, or lack of it, to teach in any state, to say nothing of supervising the work of efficient and highly trained teachers of ripe experience.

These are the people who bring the music supervisor into disrepute. And unfortunately, if music courses were offered them, at their very doors, many of them would turn the opportunity down.

The *old* program of School Music meant the indifferent and irregular study of a few rote songs; a very moderate ability in music-reading, the learning of a few songs by note and some crude efforts in the matter of orchestral training and music appreciation.

What does the new program demand? The slogan of last year's conference is the answer. "Every child should be educated in music, according to his natural capacities, at public expense and his studies should function in the life of the community." *Some program!*—one that needs a specialist to "put it over."

If we are to get this program across, we must have two things and the need is imperative and immediate.

These two things are, more and better courses for supervisors in our colleges and telling pressure brought to bear upon superficially trained supervisors to make use of the opportunities offered and dig deeper.

After all, are we not solidly up against the very real need of stiff state requirements in the matter of music supervision? Such requirements should be of national uniformity. The decision as to what should enter into these requirements is a task well worthy of our Educational Council, just as the pushing of the adoption of the same would naturally fall to the lot of the National Conference.

Where would medicine, law and similar professions be without the state board examinations instituted to eliminate the quacks, fakers and shysters and to protect the public and the professions? Is it going too far to claim that supervision has its quacks and shysters and that their elimination at our hands is one of the crying needs of Music Education?

Such elimination can be done successfully only in the way used by the doctors and lawyers.

What should the supervisor's training include? Briefly, a good fundamental knowledge of music, vocally and if possible, instrumentally, a working equipment in harmony, counterpoint and appreciation, a considerable acquaintance with the folk song, orchestra, symphony, opera, oratorio, community music and activities, and thorough courses in pedagogy, school management, and the history and aims of education.

The supervisor, should be, above all, possessed of executive ability in a marked degree. There are other qualifications necessary but the above will suffice for the purposes of this paper.

Granting, for the sake of argument, that the supervisors of the state possess such fitting qualifications as are set forth above and that the girls and boys have enjoyed adequate courses in the grades—what next?

We cannot demand that the grade teacher be a specialist in all the different lines she is called upon to teach but we must insist that she, at least, have some semblance of native ability musically and that she supplement such ability by serious study.

Emphatically, no pupil should be allowed to enter the normal school without a thorough course in fundamental theory and appreciation in the high school. The music supervisor should see to it that those planning to attend the normal school take such courses.

Pupils without average ability in singing, music-reading and ear-training should be discouraged from entering the teaching profession.

I cannot conceive a more important function of supervision than that of turning poor material, bound to come back all too soon upon the supervisor's hands, away from the work of the elementary schools.

Going from the high school to the normal, the teacher-to-be should find another bar. No student should be admitted to the normal school who cannot sing in tune, read simple melodies at sight or whose ear is defective. Once in the normal school, it is hard to bar the pupils from graduation and the normal music director has to stretch the supervising conscience to graduate them. How much time and effort lost which an entrance examination would have saved.

I am wholly convinced that the solution lies largely in the hands of the superintendents. Every superintendent, worthy of the name, wants his schools to excel whether in music or number. Likewise every worthwhile superintendent recognizes music, not only as a serious study, but as one of the best, if not *the* best means of cultivating practical intensive concentration. President Emeritus Eliot of Harvard University made the statement in my presence only a few years ago that music-reading was an exact science and one of the best exercises in concentration to be found in a school curriculum.

If superintendents *do* desire excellence in their schools and *do* believe in music as a serious study, they and the supervisors have some strong points of contact in the matter of the musical training of the future teacher.

Could not this whole matter be threshed out at joint meetings of superintendents and supervisors?

If we *could* get together, talk this over and *stand* together in the matter of high school fitting and normal entrance pressure could be used upon state officials and a long stride in music education would result.

Supervisors, does this all seem extreme? Are we discussing a school music millennium which will never dawn? Is this a narrow conception because music is not of enough importance in education and the world to justify such a stand? It may be in the distance, possibly not in your generation or mine. Does that mean, however, that this is an impossible standard?

If we are tempted to feel thus, think of the part the music supervisor is playing in the new education—think of the bigness of our job, and with all this bigness in our hearts, let us go—our heads high, our hearts singing, our vision large and constantly expanding—our courage and faith big enough to remove mountains of apathy and let us make it our business to give to each child his true birthright in music.

As our fine old dean of school music teachers, Mr. Samuel Cole, of Brookline, says: "Ours is a great work—there is none greater except the preaching of the Gospel." Mr. Cole's statement is not extreme. It simply sets a high but not impossible standard. Ours *is* an important task as are all tasks that deal with child life, future manhood and citizenship.

Life is a symphony. The writing of the themes and motives of the *child life* is largely in our hands. It is our great, our high privilege to see that the melody is rythmic and sweet, the harmony full and complete, ready for use in the world by the great Master Musician, Whose voice and hand compel the melody, harmony and rhythm of the music of the spheres.

Discussion

Miss Crane: "I do not believe that we should shut out from Normal Schools all pupils who cannot sing in tune, in this day of shortage of teachers. Normal schools would be depleted one half. It would mean that some of the best teachers who had been sent out would have been shut out of the schools."

Mr. Barnes: "This statement was made in order to stimulate discussion. This may be far in the future, but is a possibility."

Mr. Archibald, Waltham, Mass.: "In attempting to separate Normal School Classes, monotones from others and give them special training—how should you carry on that work?"

Miss Crane: "We give an examination when students enter and all monotones are put into a preparatory class. They have five lessons per week for twenty weeks."

Mrs. Parr, Cleveland: "If the Seashore tests are to be used in testing Normal School classes, what becomes of the teachers who fall short in these tests but are good teachers?"

Mr. Gebhart: "Dr. Seashore does not advocate eliminating any one who falls short. He simply tells them that they have so much more to work for. In answer to questions relative to dividing of normal, classes: we frequently have to have classes for men who cannot sing. In twelve weeks' time out of a class of thirty, twenty-seven or twenty-eight can sing quite well. When there are a few who cannot sing, I give them five minutes a day outside of class time in individual help, using the same methods we use for children."

Question: "Are there any standard tests in music to see if grades are up to standard?"

Miss Strouse, Emporia, Kansas: "There is a set of tests being compiled in elementary sight singing for the first four grades. As soon as they have been tried in demonstration classes, they will be printed. Information concerning these tests may be had from Mr. F. A. Beach, State Normal School, Emporia."

SUPERVISOR'S MEETINGS WITH THE GRADE TEACHERS IMPORTANCE AND VALUE

BLANCHE WOODY, *Supervisor of Music, Anderson, Ind.*

I believe that the question of meetings with the teachers, with the many difficulties involved, depends largely if not wholly upon the attitude of the supervisor himself.

The ardor, zeal and sincerity with which any leader upholds his principles attracts others to them. They become his believers and followers, desirous of the knowledge which he possesses, and bending time and energy to procure it. They wish to become masters of his ideas and to impart the same to others.

Now the Supervisor of Music by virtue of his position is a leader. It only remains for him to maintain that position.

Enthusiasm and ardor must characterize him, but these in themselves are not sufficient for they are simply an effervescence if they are not coupled with the ability to organize. Every leader must also be an organizer. Our public school systems are complicated and intricate and are becoming more so every year.

It is then important that there be between supervisors and those under their supervision a definite and positive understanding of the aims and purposes of the work in each department and definite plans for carrying them out.

I can see no way by which this may be done effectually except through meetings held by the supervisor. I am sure that every supervisor is convinced of this, but I am also sure that in many, many places such meetings are not held. There are many Superintendents who, strange to say, are not convinced that these meetings are necessities and who make no plan for them in the year's school calendar.

Now under such a condition as this, the teachers are unaccustomed to meetings and consequently the supervisor feels a hesitancy, a real timidity about calling them. But I have known instances where a *demand* for meetings was made by the teachers themselves. This demand grew out of the deep interest which was aroused by the class room demonstrations of the supervisor. When these are conducted in a really pedagogical manner, they are a source of instruction to teacher and pupil. Only a few such demonstrations make the teacher realize his own limitations and the necessity of a greater knowledge on his part to become a real instructor in the subject. Every teacher is anxious to succeed, and in school systems where music is a regular part of the daily program, it is necessary that the teacher's ability to present it be sufficiently great to make him a success. The judge of his success is his supervisor. Not only is he the judge but he is also the source of that success—for whatever difficulties there may be in the teacher's ability it is the supervisor's duty to understand and to correct. Many of these may be reached in the class room; many may be avoided or corrected entirely if a preliminary meeting is held which provides instruction covering the point.

Through teachers' meetings, scheduled to be held at a definite time and a definite place, announcement of which is made at the beginning of the school year, organization of the work in the school system as a whole is obtained and organization of work in each grade. Each teacher is made to feel that she is one of a group who are receiving the same instruction and who should obtain the same or nearly the same results. At once a bond of sympathy and understanding is established and the group becomes a unit in spirit, in thought and action.

A teacher should leave a supervisor's meeting with the comfortable and assuring feeling that she has received definite instruction upon definite points which are to be taught to her pupils in a definite time. As a token of this she is carrying from the meeting an outline which prescribes the amount of work which is to be covered in the following month. She knows the amount of oral tonal dictation, of written tonal dictation, of sight reading, the number of rote songs, which are to be covered and has received instructions concerning the method of presenting the new rhythmic problem which is to be given. She realizes that the supervisor has conscientiously striven to make her a successful instructor in music and feels that with some effort on her part, she can accomplish what is expected of her. She has been encouraged, not criticized, stimulated, not depressed; and although the duties of her day are numerous, she has the feeling that she can vitalize the music lesson because she knows what she is to do and how she is to do it.

For these reasons as supervisors we should be sound teachers, real pedagogians, for it is our position to teach teachers to teach this special subject. They themselves are sound in pedagogy and are capable of presenting other subjects and are therefore keen to detec

flaws in the teaching of any one over them and furthermore look for the reason why and are apt to resent the whole situation.

It is a great comfort to the supervisor, too, to feel that the work for the month is definitely planned and that as a result the class room lessons will have a greater value and force and that the work in music is really functioning in the school system as a vitalizing and stimulating force.

It gives direction to his movements and the assurance that whatever unexpected demands are made upon his time and energy, the work in music is proceeding according to plan.

The very best advertisement that any supervisor can have in the community which he serves, is the sympathetic, intelligent coöperation of the teachers under him.

Discussion

Miss Jones, Reading, Pa.: "The head of our Department has made these meetings voluntary. Our attendance is about thirty per cent. How do you handle this?"

Miss Woody: "The first thing is to stimulate a real desire for the meetings so that the demand comes from them. We have a State Law in Indiana authorizing the payment of a certain amount for Teachers' Institutes on Saturday. This covers teachers' meetings."

Question: "What is your opinion of the so-called meeting of teachers to take up the study of some book?"

Miss Laura Bryant, Ithaca, N. Y.: "The teachers are so poorly prepared that we feel the work should be the training of the teachers themselves. The teachers who have been in the system a great while should be in these other activities."

Miss McCracken, Boulder, Colorado: "Would you consider it better that a grade teacher take her own class than to have another teacher take it for her?"

Miss Bryant: "The work is much better if done by the grade teacher even though less musical. She has much more time and knows her children and can do so many little things."

Mr. Schoen: "Don't you think a special teacher is at a great disadvantage? If you insist upon a special teacher, will not the School Board look upon music as a special subject?"

Miss Woody: "Music has been regarded as a mere frill on Education. A few are getting away from this idea. A grade teacher said to me, 'I use music in my school-room for getting concentration in all other subjects.' She saw its correlation with other subjects."

WHAT THE NORMAL SCHOOLS AND TEACHERS' COLLEGES CAN DO FOR THE GRADE TEACHERS IN THE SUMMER SESSION

ALICE BIVINS, *North Carolina College, Greensboro, N. C.*

I have chosen to open the discussion under four points, which for convenience I have called, "The Why," "The Must," "The What," and "The How."

In my experience in summer session classes I have found that those classes have in them students who want to know how to teach music, who realize usually their inadequate preparation. In other words, the taking of the work has been motivated by the realization of lack of preparation not perhaps so much in how to teach, but in the subject material itself.

These people do not realize always, in fact, almost never unless shown, "The Why." They little realize the educational value.

They ought to feel that it is their moral responsibility to give to the children that means of expression which satisfies them perhaps better than any other means.

Some of these students will say, I see the reason but I have no talent. I wish I could but I just cannot teach music because I just cannot sing. We do not have to wait until summer session classes to hear that. It is a common cry but coming loudest, perhaps, from our summer school students. We must show those people they can. Usually it is due to growing up with no opportunity to sing. We must help those students to discover the latent talent, often a good voice and give to them thru tactful encouragement, confidence in their own ability so they will feel their responsibility of giving to the children that which will make a repetition of their experience impossible.

We come now to the third point—"The What." And it is perhaps closest to my heart because I believe it is the place wherein our schools fail in their responsibility toward the grade teacher. We wouldn't expect to send teachers out to teach Greek who never had had Greek. That is exactly what we do in music. We expect them to teach that which they know not. We try to teach them advanced work with no foundation on which to build. We must teach to these grade teachers the simplest fundamental work that they may be started in the right way to continue by themselves when they leave us.

The last point I want to throw open to discussion is "The How." I believe that much of "The How" for the grade teacher may be accomplished by doing "The What," as you would with children. Teach them how to teach a rote song by teaching them theirs as they should teach songs to children. Teach them sight reading as you would children. In other words, let me close by saying, come out of the clouds and be practical so that the grade teachers may go away with some very definite knowledge that they may use the next year, thus making the work of the next year easier and better. If what we give them does not do that, I should be inclined to say our course was a failure.

AFTERNOON SECTION MEETINGS

I. MUSIC APPRECIATION IN THE HIGH SCHOOL

MARIE F. MAC CONNELL, *New York City*

It is a source of intense gratification that what we call Appreciation of Music has grown in the estimation of the musical public to a degree far surpassing the most sanguine expectations of its ardent advocates.

Appreciation of music is perhaps the most important of all phases of music. Within its possibilities lies the power that will go through life with these students to enjoy, perhaps to appraise adequately an art whose influence is the highest, the most spiritual, even if the most intangible.

I have attempted to teach the subject for several years, and to teach it to classes of varying musical acquirements and intelligence. Several points have impressed me and several problems have arisen in my mind which I confess encourage me and often quite as definitely depress me.

My first question is: What is Appreciation of Music?

According to some, it is a recognition of a certain style or form of music.

Will you assure me that he who recognizes the difference between a fugue and a sonata is appreciating music?

Others say it is the identification of certain musical instruments in an orchestral performance. Then the boy who plays an instrument and always recognizes the timbre of his own instrument is appreciating music?

Or, another illustration, in a Wagner performance, there are those who have learned the names of every motive and can say with glee, "Ah! the sleep motive, the sword motive, the fire motive—." Are they appreciating Wagner?

Is appreciation a mental or physical response to certain rhythmic or melodic phrases? Children respond to rhythm and savages also, but would you say they appreciate music?

Do you take it for granted that a class, apparently in perfect order, is acquiring the power of appreciation when they all sit quietly, and at the end say: "Please play another selection." Incidentally I may say here that this passive attitude is one to which I object most strenuously. I am far more assured and comforted when a student says frankly, "I don't like it," and gives some reason for his dislike. He is *thinking* and *judging*, and has the right to his opinion.

But when students tell me they like a selection because it is sweet or smooth (and sometimes they do) then mentally I flagellate myself for failure in presentation, and I decide that they have been thinking day dreams, the music just tickling their ears.

Is appreciation of music the enjoyment of music? If so, the problem offers no difficulty. Each one of us can select some music that high school students will enjoy. Does that give us the right to claim that we have taken a step toward creating the appreciation of music? Or, must we differentiate between enjoyment and appreciation?

And, again, how do we know *what* students are enjoying when they are listening to music?

Finally, we have the really appreciative listener to music, whose imagination can be roused by the beauty of the work, whose mentality can be quickened by contact with the tonal workmanship of the composition, whose spirit is awakened by the message conveyed.

From the first of these steps to the last is a long road. It ascends many planes. On which do we succeed in placing ourselves, our students?

Just as an example of the indefiniteness of the general ideas on appreciation of music I have selected at random six answers of adult students to the question: "What in your opinion is Musical Appreciation?"

1. "Appreciation of music means the understanding of music as to form, construction, etc., the essential of music, its beauty always to be present."

2. "I know I have appreciated a musical selection when I want to hear more of it, when my emotions have been aroused, and I do not even wish to do a mean act."

3. "In order to appreciate music we must grasp the spirit of the music. One must be able to analyze the composition that is being played. One must understand the form of the composition."

4. "Musical Appreciation means bringing a previous knowledge of music to bear upon the interpretation of any composition. People without any previous knowledge of music may enjoy it, but cannot appreciate it."

5. "It is the ability to listen intelligently to music, discerning style, theme, instruments, etc."

6. "Appreciation means listening intelligently to good music with a real desire of listening."

Answers of this type make one believe that instead of trying to foster appreciation of music, we are perhaps teaching musical discrimination—but you cannot believe that real appreciation of music is yet within the ability of these students, serious and earnest as they are.

Compare what I have just read with the following expressions from High School students, and the simplicity and sincerity of these replies will appeal to you:

1. "The only way that I seem to appreciate music is when the cold chills are running down my back and I can't keep back real tears."

2. "Appreciation of music is the ability to listen to music intelligently, recognizing the style, form and instruments; feeling the beauty of the composition, and understanding the purpose or idea which the composer had in mind."

3. "To fully appreciate music, we must get out of a composition all that was put into it by the composer. By all, I mean music as it appeals to the ear, as it appeals to the mind and as the structure is understood."

4. "Appreciation of music is to know the difference between good and bad music, and to be able to hear and enjoy a good piece of music over and over again."

Now possibly I hear you think, "Well, and what is your definition of Appreciation of Music?"

Appreciation of Music is always to me a personal evaluation. Stated concisely, I consider it the value one places upon music expressed in terms of one's own musical experience.

The basic appeal of music is to the emotions, and is experience or the result of a series of experiences.

The next appeal is mental and is the result of knowledge.

The physical or sensuous appeal is the lowest in the scale that belongs to music.

Even the sensuous appeal of music is never gross. But we want more than that, and we must insure more, if we as teachers attempt to direct the young.

We have no easy task. Music must be worthily taught and appreciation of this art must be built on a foundation of sincerity and truth. It must not be made a playground for moods, nor a background for story-telling, nor a pleasant pastime.

The fact that music is an art does not prevent us from treating its teaching in a scientific manner. We know that an art is a science raised to the nth power requiring detach-

ment and idealism, but there must be a foundation of practical knowledge, of fixed purpose, of specific aim; and finally, a relentless determination to accomplish one's plan.

And for a practical suggestion: Never allow children to listen to music without exacting some form of reaction. A live return for our art investment.

Courses in appreciation have been simplified, and also, if I may be allowed a paradox, made more complicated by the so-called talking machines. These courses have been simplified by having material made available in quantities and in quality that offer a liberal amount of material for presentation. The teachers' indebtedness to the various companies is large. Material which represents the best in musical performance has been made available for us all.

The complications are those we furnish when we shirk all personal responsibility and let the machines do all the work, with the result that with thousands of people today talking machines and appreciation of music have become synonymous.

So I urge that we realize our possibilities and our responsibilities in musical appreciation. Even the simplest song, a piano solo, a violin solo, properly presented, may prove invaluable, and these are not to be overlooked or neglected. And I urge a critical attitude in selection, judging rigorously on the good points, and avoiding records that do not represent merit. We must know music as well as know about music.

Let us keep in mind that it is not the amount we eat, but what we assimilate that provides our nourishment and growth and vitality; not the number of books that we read, but the quality that provides our mental development. The famous bookshelf which holds the best is only a few feet long.

MUSIC AS SEEN THROUGH LITERATURE AND ART

W. P. KENT, *Ethical Culture School, New York City*

Probably all of us here present can express ourselves in music more easily than in any other way, and those masters of the past who have given us their message through music are more intelligible to us than are the great writers and artists; we prefer Beethoven to Browning, and we understand Mozart better than we do Sir Joshua Reynolds. Yet we can all frequently see a close relationship between these various men who speak such different languages; we can imagine Mendelssohn being fond of pictures by Raphael and Fra Angelico, and we feel sure that Beethoven would prefer the sturdier figures of Michael Angelo. Shakespeare has moods in common with both of them, but Mendelssohn chooses the Midsummer Night's Dream, while it is the story of Coriolanus that appeals to Beethoven. By these very different methods Beethoven, Shakespeare and Michael Angelo are all able to arouse in us the same types of emotion. We may go still farther than this; not only are the emotions the same, but the very forms in which they are presented are strikingly similar. In fact, the underlying principles of beauty have so much in common, regardless of the medium in which that beauty is expressed, that it is practically impossible to develop appreciation of one art without frequent reference to other arts.

The following diagram will help to indicate where these different modes of expression are alike and where they differ; and the differences are quite as valuable to the student as are the similarities.

The caption "Painting, Drawing, etc." is used here to apply to any combination of lines, colors and masses. "Literature" refers rather loosely to any idea expressed in words.

In most photographs and all maps, accuracy of description is the object; any beauty is purely accidental. The same is true of history and statistics; a little artistic touch will turn good statistics into poor fiction. Music occasionally flounders around in this field but it is decidedly out of its element; we get some very good thunder which is very poor

music, and some bird calls that are very pretty, but woefully inadequate as imitations. Accurate description is emphatically *not* the business of music.

	Meaning Without Beauty of Form	Beauty of Form Without Definite Meaning	Form *and* Meaning	Examples Parallel in Form	
Drawing, painting, etc.....	Photographs Maps	Rugs	Any good painting	Fig. 3	Woman Churning. Millet
Literature.....	History Statistics	Nursery Rhymes College Yells	Poetry	The Ring and The Book. Browning	Evangeline. Longfellow
Music.....	Imitations	Fugues	Program Music	Theme and Variations. Beethoven, Op. 26	Any typical Sonata

When we look for Beauty of Form without definite meaning, it is literature that must keep in the background. Occasionally, when the emotion is too intense for mere words, the poet will mount up with wings, like as a hen, and the immortal "Hickory, Dickory Dock" springs into being; but a poet may not linger too long in these etherial regions; "The mouse ran up the clock" announces his return to earth. But all joking aside, the college yell is a witness to the utter inadequacy of words in the superheated atmosphere of the football game. But here where literary effort is so hampered, the other two arts are quite at home, one being represented by all conventional design, wall paper, textiles, rugs, etc., and the other by most fugues, and many sonatas and symphonies. Figures 1 and 2 are perhaps as simple examples as can be found; many a rug has little in it except this little design; note that the white spaces are an exact inversion of the black hooks. In like manner, the two-part Invention in B flat is made up almost entirely of the nine-tone theme and its inversion.

In all these arts there is much which falls between the two extremes which we have been discussing. The greater part of painting and literature and a large part of music keep both meaning and beauty of form constantly in mind. A picture must have not only interesting subject matter, but a proper balance of line and mass. Poetry must have something to say, plus beauty of rhythm, and prose, too, must look out for its structure. Program Music has themes which suggest some character or event, but these themes are used largely as *mere* themes. In Tschaikowsky's Overture to 1812, the themes of principal interest are the national songs of France and Russia; the musical treatment of these themes suggests a battle; but it is not in the least a chronological record of the episodes of the Russian victory, and has not the slightest intention of so being, except that it tells us that Russia had the last word.

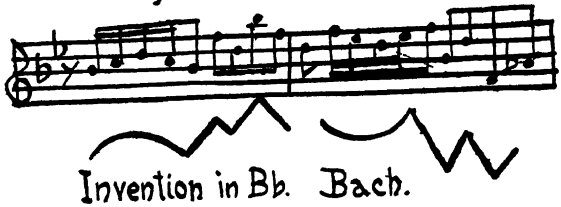
Parenthetically, it is well to note here that among music lovers the word "meaning" has no fixed meaning; Schubert's Unfinished Symphony is a more meaningful composition than a Mendelssohn Barcarolle; but its meaning is far less definite. It is not possible to draw a fixed line between Program Music and Symphonic Poems, on one side, and Sonatas and Symphonies on the other.

There will occur to all of us many compositions closely related to poems and pictures, either in content or form; two of the more striking examples will be sufficient for us to-day, and their similarity lies in the form.

Fig 1.

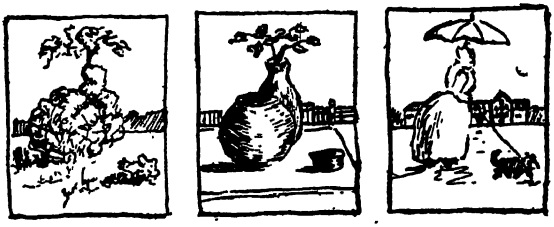
Figure from a Turkish Rug.

Fig 2

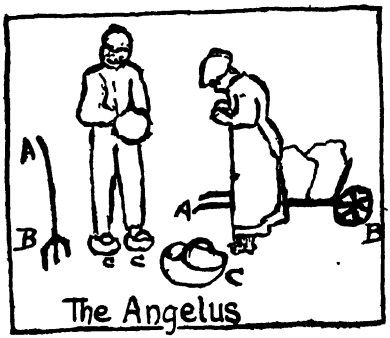


Invention in Bb. Bach.

Fig. 3.



Theme and Variations.



The Angelus

The milkmaid

The Gleaners

Theme Development found in paintings of peasant life.
. Millet.

Woman Churning

Composers great and small have made use of the Theme and Variations. In Beethoven's 12th Sonata, Op. 16, we find a straight-forward theme; it is by no means colorless, but it could not be described in any superlative terms; as we go on with the five variations we find flowery eloquence, agitation, pessimism, and optimism almost trivial, and quiet serenity; as if five people should show us their own natures by their versions of an incident which all had witnessed. Robert Browning has used exactly this form in "The Ring and the Book"; half of Rome, the other half of Rome, lawyers, priests—all give us their variations on the original story. Fig. 3 suggests how almost identical lines and masses may be made to give totally different ideas.

The Sonata form, roughly speaking, consists of two themes, their development, and their restatement, with occasional episodes; almost all stories follow that general plan; in Longfellow's Evangeline our two themes are Gabriel and Evangeline; they are presented in their home environment. Most of the remainder of the poem is taken up with the development, as the two themes wander about in search of each other; at the close they are brought together again, and we have the restatement.

A picture is not likely to have precisely this arrangement of material, because we see it all at once, as it stands before us; it does not move forward during a period of time as do music and poetry. However Millet's paintings of peasant life give us excellent examples of repetition and development of themes. Millet seems as fond of this treatment as Bach does of the fugue form. The Sower and the Milk-maid require no comment. In the Angelus the main themes, the man and the woman, are ignored in the development; such episodes as the basket and the fork furnish the material. The Gleaners carries its development a little farther, and recognizes both the main themes and the episodes. We have three women, three haystacks and three houses, A, B, C; and also the two curved lines E, and the parallel lines F. At G we find on a dark background, a white line, having a dark spot below it.

But it is in The Woman Churning, one of Millet's latest paintings, that he abandons himself to a perfect riot of theme repetition; he carries it almost as far as Beethoven does with the four-note theme of the 5th Symphony. The churn we may call the first theme, and the bust of the woman the second. The broom is nearly an exact miniature of the churn, and the pile of pans, B, has the lines of the bust, all reversed. The jug at the woman's right shoulder combines elements in both A and B. Episodes C and D are particularly striking. The white cloth hanging on the wall above the three stones is also a close relative of the white handle of the churn, and its three-part base. There is even a repetition of ideas where the form is different; we look through a door and see a hen; we look through the barn window beyond and see sheep.

This thematic treatment is not to be found in all of Millet's paintings, but it is so frequent as to preclude the possibility of its being accidental.

Allow me to close with an old, old story. A backwoods preacher was asked how he made his sermons so effective. "Well," he said, "First I tells 'em what I'se goin' to say; then I says it; and then I tells 'em what I has jest said." There you have the sonata formula: statement, development, and restatement.

MUSIC APPRECIATION IN THE HIGH SCHOOL

GLENN M. TINDALL, *Assistant Supervisor of Music, St. Louis, Mo.*

Music has now become an established part of the high school, and its need is pretty definitely felt, first for all students of the school and secondly for those especially interested in music whether taken for vocational purposes or for culture as music lovers. Music can not be successfully taught, in any of its branches, without the use of appreciation as a tool. Whether we call it appreciation of music, orchestra practice, chorus rehearsal, theory, or history of music, we are dealing with Music Appreciation extensively, in fact all the time.

The chorus rehearsal which is an uninterrupted drill, without understanding; the orchestra practice which is a constant repetition of attempted performance, without explanation; and the theory and harmony courses which are technical exploits into scientific realms, without practical application—all of these things lack that final two per cent which it takes to lift music from the mechanical to the art level, and from the material realm to the inspirational.

But what is Music Appreciation? What elements go together to develop an appreciation of the universal art-language? And what point predominates in the consideration of essentials? Is it the joy of performance, or is it the satisfaction of a trained analytical mind which can revel in the intellectual intricacies of contrapuntal weaving? And who really appreciates the art most readily? Is it the person whose sense perception can receive a pleasant emotional effect, or is it the individual whose motor skill permits him to produce emotional enjoyment from performance? Is Music Appreciation attained by the enjoyment of dynamic effects and recognition of tone quality and color, and is appreciation strengthened by accompanying facts, whether incidental (such as stories) or related (as in case of pertinent remarks on musical form)? Does the person who can both receive and transmit a musical message receive a double pleasure?

Past experiences along the line of the subject lead us to believe that the more an individual knows about any subject, the more will he appreciate that subject, but we likewise realize that any attempt to exceed his capacity will not only saturate his mind, but will be just as apt to deteriorate the powers of appreciation formerly present. We can no more say what elements go to make up the category of musical appreciation generally than we can say what poems should be studied in a literature course for students picked at random from the four years of the high school course.

If we are to make the subject one of value, where advancement is to result, we will have to consider the previous musical training of the students both in vocal school music and in listening to musical performances. In a high school where music appreciation has not been presented in the grades, an entirely different course must be pursued than in a school where the students have been trained to listen. For instance, a course in Opera might well fit into one school; but in another situation it might be of no more benefit than an entertainment course, serving to give the student a few plots and many melodies which are actually beyond his capacity. We must, first of all, have a definite purpose in mind before we outline any course of study, and we must evaluate each step in our proposed process before we grant it a place in the general scheme.

In courses where Music Appreciation is taught exclusively, we have many possibilities—many means to present musical material. A few type courses, from which we may choose, are:

I. Musical Form. First semester—Types of Vocal Music. A development from the folk song to the opera and oratorio.
   Second semester—Types of Instrumental Music. A similar treatment of instrumental forms.

II. Musical Instruments. First semester—the human voice and instruments not usually found in the symphony orchestra.
   Second semester—orchestra instruments individually and collectively treated.

III. National Tendencies in Music. (One or two semesters)—Characteristics of nations, races, and tribes contrasted and compared. Various type "schools of music" treated.

IV. History of Music. (One or two semesters)—Including ample illustrations by individual performance, records, and rolls.

V. Musical Criticism. (One semester)—Points to be considered in judging music; current events in music (reading musical magazines), attendance at concerts, etc.

VI. Relation of Music to the Liberal Arts. (One semester)—A rather advanced course dealing with the relationship existing between Music and various arts and sciences, but it may be made an extremely valuable and interesting subject. (This material may well be treated in conjunction with other departments, where possible.)

VII. Higher Forms of Vocal Music. First semester—The Opera. An advanced course. Prerequisite, Course I.

Second semester—The Oratorio.

All of these courses can not be given at one time in any high school, under present conditions, and it is probably not desirable to give all of them at any time in most schools. They have all worked out successfully in certain instances, however. It seems reasonable to believe that the first step in appreciation might well be the presentation of certain elementary musical forms. In this, and in all courses in the high school, we must bear in mind that the subject is to be placed on the level of the student and that he is not expected to rise to the plane of even a conservatory student to find himself in the subject. Musical form in the high school and in the conservatory should be as different as English Literature in the high school and the college. The essential forms may be treated in two courses—vocal and instrumental—but where the time is limited, both phases might be taken in combination to advantage.

After the essentials of form have been presented, it does not seem improper to discuss and illustrate the various tone producing mediums. The human voice is logically in this category, and experience teaches us that time can be spent on this subject to good advantage. The time devoted to this, and to instruments proper, can only be apportioned after the time for the entire course is known. While the symphonic instruments are of primary importance, there are certain other instruments which should be discussed. Two semesters can easily be devoted to the subject of instruments.

After a study of the above topics, the material of music itself would be the logical order of affairs. National tendencies, both similarities and differences, and "schools of music," deserve considerable attention. Not only national types, but universal styles of writing, are meant to be a part of the material presented. Most of the courses mentioned are so well known to the profession that it is useless to go into detail at the present time.

A knowledge of the history of music, like history in any other field, adds zest to its study and enjoyment. It is undoubtedly true that associated facts, presented at the proper time and in the right manner, make any impression more interesting and more lasting. Two semesters can be devoted to history of music when working under desirable conditions, or the field may be covered hastily, but in a fairly thorough manner, in two months.

To teach appreciation properly we must devote some time to "musical criticism." We are not attempting to produce professional newspaper critics, but we are striving to create the right kind of critics among the laymen who listen to music. We must show our students what things are to be considered in receiving a musical impression. It is a fine thing to be able to devote an entire semester to this work. It is almost imperative to use some phases of this course as a conclusion to any study of appreciation, and probably as an underlying basis for the term's work.

The above mentioned courses would undoubtedly be an excellent foundation for the development of a music loving public. In most instances, however, time is too limited to go into the subject so extensively. Shall we then eliminate several courses and concentrate upon one narrow phase of our subject, or shall we combine the necessary essentials into one or two semesters and make the course a survey of the general field? While it would take two or three years to complete the suggested topics in an ideal way, we can, and

probably should, eliminate all but the essential subject matter and illustrations and cover the general field.

If we are fortunate enough to have ample time for appreciation, there are other topics which fit well into the high school course of study. Students are always interested in knowing the relation of music to other subjects, and a semester can be devoted to that theme with unusual results. Some students will elect a course based upon the higher forms of vocal music—the Oratorio and the Mass; and many more will choose a course devoted to the Opera.

As an accompanying factor in musical organizations, music appreciation plays an important part. In chorus groups, the types of vocal music should be studied in a rather complete way. Illustrations of the uses of the human voice, classification of voice qualities, etc., are pertinent to the subject. And a certain amount of history, opera, and nationality is not irrelevant. Likewise, in instrumental organizations, these things are to the point if a discussion of orchestral instruments is substituted for the treatment of vocal qualities.

Throughout the school, music can function to great advantage. This advantage is not to music alone. Primarily it is to the child. Secondly it is to the *other* department. Reference is made to the use of correlation between music and the other departments in the school. We are all familiar with the possibilities along this line, but we are not familiar enough with the subject matter of the academic curricula to be of as much help as we should be. As a rule, high school teachers are not only willing but anxious to take over any suggestions from the music department when they realize that there is a sympathetic —not a selfish—feeling as a motive.

Music Appreciation, we see, is a vast subject. It has been treated in almost as many different ways as there are schools, and with apparent success in most instances. When we analyze the results, we do not always find that they function in future, out-of-school, life. Unless our efforts are more than entertaining, unless our influence reaches farther than the class room, and unless we give the child something definite which he may take with him—we have failed in our purpose. What we must do, then, is to evaluate the possibilities within the scope of the subject. We have been doing this, each one to himself; but we need, more than anything else, to come to some definite understanding, one with another. We need this, not so much for the members of the profession who have given serious thought to the matter, but for those who are depending upon others to give them something definite; but we need it for ourselves, too. We need to come to an agreement as to what things lead us to the desired end: not what specific material shall we use, but what general method of procedure shall we follow, and what types of courses are the most desirable for use in the secondary schools.

When we have agreed upon our conclusions, and when we begin to see the results of our efforts, we will find that music appreciation is one of the essential factors in the study of music, and that through the teaching of appreciation, both by performance and listening, we will undoubtedly see surprising results in the general life of the community in which we live. If we cannot benefit those members of the community who pass through the schools, and give them something which will make their hours of recreation satisfying and pleasurable, we have missed our mark in the teaching of Music Appreciation.

II. INSTRUMENTAL CLASSES IN THE PUBLIC SCHOOLS

AN INTRODUCTION TO DISCUSSION

JOHN W. BEATTIE, *Supervisor of Music, Grand Rapids, Mich.*

School bands and orchestras have existed for many years, and it was a desire to build them up and secure more balanced instrumentation that started people to thinking about

the necessity for offering instruction on the various instruments. As a result, what have been called after school violin classes sprang up the country over. In most cases, in the beginning, the pupils paid for the instruction, the $2.00 or $3.00 fee being divided among them. This made it possible for a large number of children to receive violin instruction for fifteen or twenty cents a lesson. The plan of taking ten or fifteen children and giving them lessons in a class rather than as individuals quickly proved its merits. It has been almost universally successful. But soon, music supervisors and educators with imagination began to ask themselves, why charge a fee for lessons which should be given at public expense? Boards of Education are willing to pay a professional athlete several hundred dollars for coaching a foot-ball team a few weeks in the Fall; in the Spring, they think it necessary to spend some of the public funds in employing a professional elocutionist to stage the Senior play; through the year they pay good salaries to science teachers who instruct fewer than a hundred pupils in an expensively equipped laboratory; why not employ a professional musician to give music lessons to such children as may present themselves for instruction? Despite the reasonableness of such an argument, it must be confessed that school officials have not been any too ready to grant it. I am sure that this reluctance was the result of our own inability to prove the value of music, because in cities where a broad music program has been actively carried on, music lessons at public expense have been introduced with little opposition. In many cases also, the public has been unwilling to believe that class lessons on instruments could be worth anything. If there are persons present who have had a struggle on the score of the latter objection, I am sure that they can find ample testimony in behalf of class lessons at this Conference. If however, your Board of Education objects to spending some money for instrumental music on the grounds that music is not a fundamental part of education, it is up to you to prove the contrary.

There has never been a time in the history of American Public Schools, when music could more easily assume its proper place in the curriculum than the present. The pendulum is beginning to swing away from the vocational idea and the leaders in education are proclaiming that too early specialization is very apt to result in one-sidedness. There have been musicians who might safely be accused of knowing about nothing which did not pertain to music. We are going to require that all students take certain courses calculated to enable them to properly enjoy life. Any music supervisor who does not recognise that music will play an important part in the revised courses of study should read more educational journals and attend more educational meetings of a general nature. Our day is here if we will only believe it and adopt an aggressive policy in the schools where we happen to be teaching.

Granting then that instrumental instruction should be a part of school work in every city and town and that the school administrators concede this, how can the work best be undertaken and carried on? It is difficult to answer such a question because conditions differ in various cities and the work is still in its infancy. Several plans are in use and perhaps it is best to say that a supervisor who wishes to introduce the work should get information from a number of cities and then adapt the methods to the needs and conditions as he finds them in his schools. We have been doing this instrumental work in Grand Rapids for several years, always experimenting and seeking for the best material and methods. Perhaps some presentation of our experience will prove useful in the discussion this morning.

I have prepared data on both the high school and grade school work and will present it separately because the nature of the work in grade and high schools necessarily differs. In the grade schools we take absolute beginners and teach them how to play some instrument. In the high schools we take the productsrof this instruction and also the pupils of the private teachers and try to weld them into groups which perform, in bands and orches-

tras, a standard grade of music. I shall first call your attention to some features of the high school work.[1]

You will note that according to our figures, only one child out of 22 plays an instrument. This percentage is much too low. By taking into consideration the many who are studying piano and voice, we could make a much better showing. We are making this survey however, not to make a showing but for the purpose of studying just what we are accomplishing in the classes paid for with public funds. Even so, we think that more than one pupil out of 22 should have the advantage of ensemble training and we hope to reach the point, some day, when at least one out of every ten will be in the bands or orchestras.

It is also apparent that more boys than girls are playing instruments other than piano. This is undoubtedly due to the traditional selection of piano or violin as the only instruments suitable for girls. We are trying to modify this tradition in the grades but it will be several years before we can get very far away from it. In our totals, there is shown a number of violins entirely out of proportion to the other stringed instruments. This is partially due to the same old prejudice in favor of violin but difficulty in securing instruments also contributes. We might easily have more viola players if we could get the instruments. Few children will want to own a viola, at least in the beginning, and it is one of the instruments which should be furnished along with double basses. We are blessed with a sufficient number of cellos to balance our violins fairly well. The unfortunate fact is however, that in one of the four orchestras there is but one cello and in another, none at all. In one of the schools there are eight cellos. This school is attended by children who come from homes where higher priced instruments can be furnished. The school which has

[1] A SURVEY OF INSTRUMENTAL WORK IN THE HIGH SCHOOLS OF GRAND RAPIDS, MICH. MARCH, 1920.

Instrument	Boys	Girls	Total
Violin	25	40	65
Viola	0	6	6
Cello	4	9	13
String Bass	2	2	4
Flute and Piccolo	2	2	4
Oboe	0	0	0
Bassoon	1	0	1
Clarinet	7	2	9
Cornet	10	1	11
French Horn	6	0	6
Trombone	6	0	6
Baritone	2	0	2
Tuba	3	0	3
Saxophone	6	0	6
Tympani	1	0	1
Drums and Traps	5	0	5
Piano	2	6	8
	84	68	150

Total enrollment in four schools considered, 3500. Percentage of total enrollment playing instruments in band or orchestra, 4.3, or one out of 22.

This number does not include the many piano pupils who take private lessons. Nor does it include pupils who may take private lessons on any instrument but who take no part in the school music activities.

The actual cost for leadership of the musical organizations, that is, bands and orchestras in the four schools considered, is $1200. $1200 spent to train 150 students in any line other than music would not be considered large. Further, the 3350 students who listen to the 150, are benefited to some extent, so it must be clear that the expense for carrying on band and orchestra work in the high schools is small.

no cellos is attended by children from more humble homes and who cannot afford expensive instruments. We should be able to furnish four cellos to that school. We have always been handicapped by the difficulty in securing competent cello teachers. But no ensemble group can do the best kind of work without violas and cellos. At this point, I wish to register a protest against arrangers who do not make viola parts but transpose them and create third violin parts. One of the joys which will be open for the child whom you induce to take up viola will be the great amount of quartet literature which is to be found in the works of all the great Masters. If you are unable to get violas, a device which is satisfactory is to string a violin as a viola. You will not get the viola tone but you will develop the ability to read in the viola clef.

We have no difficulty in getting double bass players. Here again the trouble is in getting the instruments. There is always some piano player who wants to play in the orchestra who will take the bass violin. Most of our bass players in recent years have been girls.

To get back to our high school list, it will be noted that the proportion of wind players is fairly good, for the orchestras. For the band work, we have not sufficient baritones and altos. We do have cornet players in abundance and out of proportion to the clarinets and to the woods in general. One reason for this is the fact that for the past few years, it has been almost impossible to secure good wood instruments. The clarinets and flutes marketed today are apt to be poorly constructed of green material. It is absolutely impossible to buy oboes and bassoons at the present time. Anyone who starts the orchestra or band work should consult an expert judge of instruments before permitting children to invest money in them. But a good choir of woods is essential for either band or orchestra. It is almost impossible to get too many of them. Our bands are not so much concert organizations as the orchestras. Their chief function is to develop competent wind players for the orchestras and to help create enthusiasm at athletic contests.

The cost for instruction is trifling when one considers the amount spent for instruction in other branches.

I have gone somewhat into detail regarding the high school organizations because I feel that the whole matter of instrumental instruction must be considered as a whole. The high school classes cannot exist and thrive without the work in the grades and I now invite your attention to the list of grade school classes.[1]

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[1] A SURVEY OF INSTRUMENTAL WORK IN THE GRADE SCHOOLS OF GRAND RAPIDS, MICH. MARCH, 1920

INSTRUMENT	BOYS B.	BOYS D. O.	GIRLS B.	GIRLS D. O.	TOTAL B.	TOTAL D. O.
Violin	215	19	176	26	391	45
Cello	2	0	5	0	7	0
Flute or Piccolo	5	0	3	0	8	0
Clarinet	35	3	3	0	38	3
Cornet	56	2	3	0	59	2
Horn	5	0	1	0	6	0
Trombone	22	1	1	0	23	1
Baritone	9	0	0	0	9	0
Tuba	3	0	0	0	3	0
Saxophone	2	0	0	0	2	0
Drums	18	0	0	0	18	0
Piano	15	4	78	25	93	29
	387	29	270	51	657	80

Here again you will note the larger number of boys in the work. This is true of the violin students as well as the wind. The only instrument which the boys do not seem to take to is the piano. A fact which I am unable to account for in this connection is that the boys stick to the piano classes more faithfully than the girls. That the percentage of shrinkage is less among boys than girls on other instruments is not surprising. There is a time in the life of every normal boy when to play in a band is his chief ambition. We try to catch the boys at an age when we can make the most of this human trait. Girls are more interested in music from the purely cultural side. When they find that they are not getting anywhere with the instrument they drop it and take up something else. Not so the boy. The gang spirit keeps him at his "horn or fiddle," many times when he has little natural ability. There is less than ten percent falling off on violin among the boys. There is almost no falling off on the wind instruments and drums. I believe the answer is that the boy wants to "play in the band."

Every supervisor who has had any experience with the work knows that there is bound to be a falling off in attendance after the first few weeks. A child who has entered enthusiastically into the acquiring of an instrument and the first lessons soon learns that he must work a long time before he can really do much with it. The glamor then begins to wear off. Encouragement will keep most of the beginners at it but no one should expect to finish the year with the same class he started with. The percentage of shrinkage depends upon a number of factors, not the least of which is the skill with which a teacher can handle class lessons. It is quite another thing from giving individual lessons.

We used to worry about this falling off in attendance. Then we began to find out some of the reasons for it. In the first place, in a school system which provides free instruction, I do not believe we have a right to permit some applicants for instruction to have it and deny it to others on the grounds that they are not musical. How can we tell whether they are musical or not? Certainly if we measure musical ability by a child's interest or ability in school room singing, we may go far wrong. Patience, stick-to-it-iveness, and willingness to work count more than innate musical ability at the start at least. So we have taken all comers on the theory that public education in any sphere must be open to all alike. Now working on such a theory it is natural that some will fall out. We have the satisfaction of knowing that they have at least had their chance.

Aside from those who soon lost interest because of lack of the qualities necessary for success, some pupils will drop from the classes and go to private teachers as soon as they have demonstrated to their parents that they are going to make progress. We have not tried to discourage this so long as they go to qualified instructors. We get them afterwards in the playing organizations and have the satisfaction of knowing that we gave them their chance.

No exact figures on the school enrollment in grades five to eight, in which instrumental instruction is offered, are available. The approximate number is 5000 which means that about 12% or one child out of eight receives free instrumental instruction during the year.

This number, 657, includes only those children who receive the class lessons. A comparatively small number who take private lessons but who play in the grammar school orchestras, is not included in the totals.

The actual cost for teaching these 655 children is $2500. In other words, to give a pupil music lessons throughout the school year costs the public slightly less than $4.00. Few subjects in the school curriculum are taught at so little expense.

It will be noted that no mandolins, guitars or banjos and few saxophones are listed. We discourage children from taking up those instruments as they have no place in a real orchestra.

The piano classes are experimental and have not been offered generally.

Note—B. means beginning; D. O. means dropped out.

Then there comes the time in the child's playing career when he seems to have reached a dead level of proficiency. He does not seem to progress any. The first few weeks, he could see that he was getting somewhere. But along about the holiday season, he is apt to think he has gone as far as he can. This is a most critical period and is where the skill of the teacher will be seriously taxed. I have always been of the opinion that the best way to keep pupils interested was to get them to doing ensemble work at the earliest possible moment. I realize that pupils must be given certain fundamentals before they can play "pieces" but a "piece" can be made from five tones which will be very satisfactory to the budding musician.

Let the cornets, clarinets, trombones and drums play even the simplest tune together and they all feel sufficiently gratified to stay at it till they can play a tune which uses more notes. They are not "playing in the band." One of the satisfactory features of the book prepared by Dr. Mitchell is in its holding the interest of children through the early introduction of something which may be really an exercise but which is given a name and is looked upon as a "piece" by the child.

We have often combined our beginning students on strings and wind instruments as early as February of their first year. This is good for the players and inspires other children to want to study. It also pleases the parents. One of our instructors often has taken a small group of players before a group of parents. They are always delighted with the results.

But the greatest step we have taken toward securing one hundred percent attendance through the year came when we were able to schedule classes as part of school work carried on during the school day. Nearly all of our instruction is carried on within school hours. The lessons are one hour in length and so the music pupils miss one hour of some other subject. Most of our Principals were rather staggered when it was suggested that this be done. Some of them had to adopt the plan or go without an instructor since a person can give many lessons if distributed through the school day whereas, only a few schools can be taken care of before and after school. Let me say for your encouragement, that not one Principal who has permitted the instructor to come in during the regular hours has ever been willing to give it up. And are we not willing to believe that there is just as much educational value in a music lesson as there is in any other thing taught in school? Personally, I believe there is more and am prepared to argue the question if necessary. And if there is real educational value in music, why not give it a place?

Every city which takes up instrumental work will have to provide some instruments. Referring to our survey again, it will be noted that there is a very marked lack of horns, baritones and tubas. We can always get children to buy wood instruments. Our present lack of those is due to conditions in the instrument market. But we cannot induce many children to get alto or French horns. They are not as apparently solo instruments as cornets or clarinets although once mastered, nothing is more beautiful than a French horn. So we shall have to find some way of furnishing an adequate number of horns. The baritones are nice instruments, but they are comparatively cumbersome and moreover are expensive. We must have a few of them. The situation in regard to tubas is the same as it is with bass violins in the orchestra. No parent wants to buy one. It is heavy and to the parent unmusical. But since tubas in proportion are necessary in bands, we shall have to have a few. These instruments should be provided by Boards of Education. They are not except in a few cities. We believe that instruments to play upon may be as logically purchased with public funds as instruments to draw with or saw with but the idea is so new that it has not entirely gotten over yet. It will come within the next few years.

Our classes are conducted in sections. The violins number about ten in a class and each class meets for an hour. This makes it possible for the instructor to divide the group into smaller units after work has progressed to the point where the varying abilities of the

pupils become apparent. With the wind classes, it is necessary to do much individual work at first. In a class of ten, there may be four cornets, two clarinets, one trombone, flute, and drum. Most of the instruction will have to be given individually until the point is reached when it is possible for the class to play as a whole. There is no effort to separate the boys from the girls. They work together just as they do in any class. We hope in time to have a larger percentage of girls in the classes. It is largely a matter of education. Parents have not thought of buying a flute or clarinet for the girl. It has always seemed to me that the flute is a beautiful instrument for a girl and the clarinet only slightly less so. The wood winds appeal to me more strongly than brasses for girls. This may be a matter of opinion however. We have one eleven year old girl playing trombone but it cannot be said that she does as well with it as the boys usually do.

We have never allowed more than six pupils in a cello class. We have developed several excellent cellists through the class method. We urge girls to take up cello and now have more girls than boys playing that instrument. In families where several children want to learn to play, we advise that they each take a different instrument. I have in mind one family of four children. The oldest girl plays piano and violin; the next girl, piano and cello; the youngest girl plays violin and will take up viola after she has progressed a little further; the boy, a lad of ten, has taken up flute and is doing well with it. Since the mother is a good pianist and the father knows a little about the cornet, it is easy to predict pleasant and unusual life for that family group. The "movies" will not be their only means of diversion.

Let me say in closing that the aim in instrumental work should not be to prepare professional musicians but rather to stimulate interest in music as the finest means of occupying leisure time. I could name a number of my former boys who are earning a good living with an instrument, several of them in symphony orchestras. But it gives me far more satisfaction to mention the family group which I have just spoken of. That is worth infinitely more than a number of professionals. There will be many fine instrumentalists developed through the public schools in the next decade. But that result should be only incidental to the larger one of stimulating a healthy interest in one of the fine arts. Supt. Withey of St. Louis, in a paper read before the Lincoln Conference in 1916 closed by saying: "The aim therefore, should not be to train great composers or great performers but to produce a community with refined musical tastes and discriminations and a disposition to appreciate and use the best music. If we are given a community of this sort, the problem of developing great composers and great performers will very largely find its own solution." Supt. Withey was speaking of music in its broadest sense. Instrumental classes are only one phase of school music and therefore should be considered along with the other things we are attempting. It is my opinion that to argue for instrumental training from a vocational standpoint would be entirely out of keeping with the spirit of the times.

CLASS VIOLIN TEACHING

ALBERT G. MITCHELL, *Assistant Director of Music, Boston Public Schools*

About fifteen years ago the curate of the Parish Church of Maidstone, England, formed the first class in violin playing from among the children of the village school. The number of pupils grew, and in a year or two the organization visited London giving a series of concerts of an unambitious character. Having originated in Maidstone it was called the "Maidstone Movement." Afterwards, its name was changed and headquarters were removed to London where annual concerts were given by an orchestra of 2,000, then 3,000, and then 5,000 players, all taught in the Board Schools, out of school hours, each pupil

paying twelve cents a lesson. The movement was introduced into the Boston Public schools in 1909. For two years, the lessons were given out of school hours, but in 1912 they were incorporated into the school course.

Aims in Class Violin Teaching

The aim of Class Violin Teaching is to increase the interest of the pupil in music and to educate the sense of touch, sight and hearing. The development of these faculties, especially that of pitch perception, is greatly helped by the study of the violin. It is a matter of record that many pupils who at the commencement of their lessons were sadly deficient in pitch perception afterwards developed a more correct ear.

Starting with the knowledge gained through Vocal Music, and also, in a few cases some acquaintance with the piano, the Violin teaching supplements and increases the musical education. The Violin class teacher does not attempt to turn out finished violin players, he simply opens the door; and the pupil who has ability and inclination gets the start which he would otherwise miss. From this impetus he often goes to a private teacher for advanced instruction. The class teacher should not commit the error of drafting pupils into an orchestra before they are grounded in the elementary technique of their instruments. Is it not too often the case that such enrolment signalizes the end of the technique-acquiring period? Would it not be better to go slowly, but surely, putting in a foundation upon which a future building can be safely erected? Foundation building is not spectacular nor is it the darling of the camera-man. As time flies by, the writer finds himself turning more frequently to that part of the text-book headed "Major and minor scales in various rhythms." The class Violin teacher should always aim to develop the faculties and to create a taste for music. He should not be satisfied with superficial results nor work for show, but he should base all his efforts on the fundamental principles of education.

Appliances to Supply Needs

During the first two years of Violin class teaching in Boston mechanical difficulties were encountered of which the private teacher has no conception. Some of these hindrances and handicaps have been overcome by devices and helps suitable for group teaching.

One of the first troubles was the tuning of the violin. As the pupils were unable to turn and set the ill-fitted pegs of their instruments, a third of the time of the lesson hour was consumed by the teacher in doing this necessary work. In addition to the loss of time the pupil was not learning to tune his violin. To overcome this, patent non-slipping friction pegs were tested and adopted. It is not too much to say that these pegs are invaluable.

The matter, too, of distressingly faulty finger placing caused serious concern. The disturbing discovery was made that the ear did not readily guide the fingers to their places on the fingerboard. Therefore, a fingerboard chart was engraved and placed in position. It was now an easy matter for the children to finger alike and to play better in time.

With a view to supplement the book material two large charts were made. One, a replica of the fingerboard chart, was used for interval drill, and a second, containing notes, was used for rhythmic purposes. Both were placed by the side of the piano; a pointer was employed; the piano accompaniment furnished the harmonic background and emphasized the rhythm and soon matters became more hopeful and progress was evident.

From the use of charts grew visual drill in finger placing, and from correct finger placing and a properly tuned instrument it became possible to make large excursions into the highly important field of ear training. It was felt to be useless to attempt to cultivate the ear on false tones such as were in evidence before the advent of the patent pegs and the finger board chart.

From the start, the holding up of the violin was a pressing question. The children, in spite of every admonition, persisted in grasping the neck and holding the instrument low. Evidently, the chin rest was not sufficient for their needs, therefore a shoulder-rest highly recommended by Symphony players was given a trial, approved and adopted.

Nor was this all; the first string whether made of silk or of gut was perpetually breaking, causing a halt in the lesson while it was replaced, stretched and tuned. By employing a metal first string the loss of time caused by breakage has been reduced 99%. It is common, now, for a pupil to keep the same first string for a year or more, and not, as heretofore, when gut E strings were used for a week or less.

But other questions arose: How should the pupil be trained to play with the tips and not with the broad cushions of his fingers? And how should he be forced to draw the bow straight across the strings and not to oscillate between the fingerboard and the bridge? These two questions were largely answered by the invention of the so-called Dummy (Silent) Violin and Bow.

This device was made of a narrow piece of wood the length of a violin. At its upper end upholsterers' conical headed nails were driven into the wood to correspond with the position of the letters on the fingerboard chart. A slot was cut in imitation of a bridge. A dowel the length and thickness of a bow was fitted with places for the fingers and thumb.

In practice the dummy is played like a violin, the tips of the fingers striking the points of the nails. The dowel fits closely in the narrow slot where it is moved up and down. If the imitation bow is drawn other than in a straight line it becomes immovable. Dummy practice from a chart both in fingering and in timing the length of the bow stroke became the first step in the method and its aid is invoked whenever carelessness in fingering or in note lengths develops. The dummy proved to be particularly useful when there were delays, and there always have been such, in securing standardized outfits, or when an old instrument was being repaired or being fitted out with the new pegs, etc. They were loaned, also, to children for the purpose of home practice. During the early lessons they were hung upon the music stands for instant use should a pupil persist in making errors. In this way they acted as a corrective force.

While in various parts of Europe investigating school music activities, the writer examined violin books of every kind. Some proved to be severely technical, while others contained merely tunes and unrelated material. One was chosen, however, and in due time copies were imported, but, ere long, its pedagogical faults became so apparent that the writer decided to prepare a special book to meet the needs of our American children. As a result of further teaching experience and closer observation, improvements have been embodied in revised editions. Later, a Teachers' Manual and Book of Accompaniments was published. In this work the whole subject of Class Violin Teaching, from beginning to end, is set forth.

Another requirement in Class Violin Teaching is the piano which furnishes the prime necessity of a harmonic background. A firm piano accompaniment should always be present. The player should suggest intervals, the resolutions of discords and should emphasize the written rhythms and invent others.

What a help it would be if the pupil came with even a very elementary knowledge of the construction and the sound of Major and Minor common chords and their inversions, as well as the chord of the dominant seventh and its inversions. Considering the rôle that harmony plays in sight reading, is it a matter of surprise that every European Conservatory of Music demands this study of harmony; and, in addition, the study of the piano from every student? It would be well if the single-subject violinist pondered seriously upon the above information and strengthened his powers in this direction.

To sum up: As a result of much laboratory work; of endless experimentation with children of various nationalities, even Chinese; of many distressing and sobering failures,

it has become the writer's conviction that the helps and devices aforementioned are part and parcel of Class Violin Teaching. Indeed, they are indispensable. A fitting motto for the teacher would be: Don't fire until your gun is loaded!

The material used at the Philadelphia Conference consisted of a grand piano, the shape of which permits the teacher to note the work of the class; an enlarged copy of a fingerboard chart with a blank staff for the purpose of connecting finger position with staff position; a second chart for rhythmic purposes; one hundred dummies for use of the audience; and twelve Standardized Class Violins played by Supervisors.

Owing to the necessarily limited time allotted, forty-five minutes, it was only possible to show hurriedly the earlier steps in the method. These were: Drills in holding the dummy; shaping the left hand and fingers; percussion by the fingers; finger-stretching and placing; small intervals and a few scales; holding the dummy bow; the action of the right arm; long and short strokes of the bow; exercises in rhythm; a few chromatic changes: and a melody "Au clair de la lune" with a simple variation. The twelve violins played with the one hundred dummies, the demonstrator dictating from the chart and playing an accompaniment.

From a simple beginning, Class Violin Teaching has now become a profession, calling for a sound knowledge of pedagogy; for skill not only in playing upon the violin but also upon the piano; for the ability to make simple repairs and to attach accessories; for a facile knowledge of harmony and counterpoint. In addition it calls for inexhaustible patience and abundant enthusiasm. It has truly become a specialized profession.

MY FIRST EXPERIENCE WITH VIOLIN CLASSES

THEODORE WINKLER, *Supervisor of Music, Sheboygan, Wis.*

Some time ago, when I first heard of class instruction on the violin in our schools, I shook my head skeptically, and seriously doubted the practicability of such a plan. Not only had my own instrumental training been acquired in private lessons, but I have given such lessons for a long period myself, and could not immediately bring myself to see the possibilities and advantages of class instruction. And I must here acknowledge my debt to the Music Supervisors' National Conference, where I first saw this plan carried out in practice, and quickly recognized the advantages it offered. If I had not received anything else from the meetings of this conference, I consider my time and money well spent, by becoming a convert to class instruction in instrumental music through these meetings. It was at Lincoln, Nebraska, where I first saw the plan in operation and working so successfully, that any doubting Thomas could not help but be converted.

Our city, Sheboygan, Wisconsin, is a typical smaller American city, containing a large laboring population, and a considerable number of foreign born inhabitants. The character of the population alone presents this problem in a musical education under private teachers: The greatest number of the children of our city will either never enjoy an opportunity to learn an instrument, no matter how talented they may be, or they will by necessity be driven to cheap and, consequently, in most cases, inferior teachers, who will in a short time kill the divine spark, that may be burning in the bosom of the child.

We all agree that a child is entitled to, and has a right to demand, an opportunity to develop all of his capacities and talents, and that, in a true democracy, this right should be granted to every one. The purpose of our public schools is to give to the children of our country these opportunities at public expense, so that all of them may enjoy them equally. And it is very likely that just among our poorer classes we may discover and develop many a talent; our great musicians, with very few exceptions, sprang from families, who must be considered among the less well to do, and only under great privations and fre-

quently actual suffering were they able to reach the goal, toward which their natural capacity and inclinations drove them.

There are two things to be gained through a musical education in our schools, and these are: first, equal opportunity for all; second, better instruction for all. From these follows a third point; better results for all.

Last fall our school board decided to introduce violin instruction into the curriculum of our schools, for which I have pleaded for several years, and which had been delayed only for the want of a proper teacher. For a long time I had been looking for the proper person, for I felt, that with the personality and skill of the teacher this new phase of our work would stand or fall. I wanted a person, who, in the first place, was a good violinist, with the best of training, so that all of his teaching would be correct to the last detail, from the intonation and bowing to the correct positions of the hand and fingers, and their proper control and movements, so that no private teacher would find an excuse for condemning our work by discovering flaws in our instruction. This part of the work, I decided, must be perfect, as good as the best private teachers could do. But, secondly, I wanted a person in sympathy with childhood, full of enthusiasm, patient, decisive, understanding the psychology of the juvenile mind. I was fortunate to at last find a person, who seemed to meet these requirements, and I considered my battle more than half won.

I had recommended, to introduce this work, that the children pay a proportionate amount per lesson to pay the instructor's salary, but my school board exceeded my request, and granted our teacher a regular salary, the pupils being asked to pay the nominal sum of ten cents a lesson, for which we furnish all the music they require. And, so as not to be compelled to bar any one, we even furnish instruments to pupils too poor to buy them.

So as not to antagonize the private teachers, by enticing their pupils away from them, we decided to take beginners only at this time, with this provision for more advanced students, that they will be allowed to join our classes as soon as these classes have reached the stage of the individual's advancement. And, as experience has shown that it is unwise to begin violin instruction too early, except in individual cases, we took no pupils below the fifth grades. Our classes were organized to average ten pupils and were scheduled to meet partly during school time, but mostly before or after the regular sessions. I applied to our manual training teachers for music stands, and the pupils of the grammar grades, under their direction, made about a dozen very serviceable stands for each building.

As soon as we had made our plans public by sending a circular letter explaining them to all the parents concerned, the applications began to come in and exceeded our most sanguine expectations. Over two hundred pupils, about 15% of the enrollment in the respective grades, joined these classes, and a great majority of them have since worked faithfully and enthusiastically, so that the progress has been very satisfactory, yes, indeed, at least as good as it would have been under private instruction. I am fully convinced that of these two hundred children no more than twenty-five would have taken lessons with private teachers, and most probably most of them would have gone to teachers greatly inferior to the one who does this work in our schools. This surely proves that there is a great demand for this work in our schools, and I know that the ultimate results will justify our faith in this new plan of teaching instrumental music. As soon as my community has become accustomed to this plan, I will introduce other instruments, especially the piano.

Our friend, Glenn Woods, recently said, that the public schools should become the junior conservatories of our country. I fully and heartily endorse that idea and hope, that everywhere in our broad land our children may soon have the opportunity for a thorough musical education, on any instrument or the voice, as they may prefer, at public expense, so that even the poorest may enjoy the blessings of this divinest of all arts, so

that America may in truth become a musical nation, with a population not only able to intelligently appreciate the best in music, but skilled enough to carry its blessings into the home, where, as Mr. Tapper says, the foundations for a musical nation are laid. May God speed this day, and may our public schools be the instrument to bring this about.

THE FRENCH HORN AND THE MORE UNUSUAL INSTRUMENTS IN RELATION TO CLASS TEACHING

JAY W. FAY, *Instructor in Instrumental Music, Rochester, N. Y.*

The whole subject of class instruction in instrumental music in the public schools has developed such an interest of late and has proved so successful where it has been put to the test that an elaborate introduction is unnecessary. We have had in the Wanamaker Band an exposition of the excellent results of the system, and we were prevented only by a regrettable circumstance from hearing the Oakland band about which so much has been written and which we looked forward to hearing with great expectations.

Information concerning the various instruments may be gleaned from a variety of sources. Berlioz' classic work on instrumentation and a more recent and much more complete treatise by Kling are accessible to all. Glenn Woods has just published an excellent book on School Bands and Orchestras in which much that is of value may be found. Orchestras should be heard often. The players themselves, professional and amateur, will be found very approachable, and are always ready and enthusiastic in discussing their own instruments. Private teachers have much to offer that can be appropriated by the alert supervisor who should cultivate their acquaintance and discuss with them the problems of playing and teaching their respective instruments.

Flute and clarinet classes have proved successful to the highest degree. The instruments lend themselves to ensemble teaching in classes of almost any size. A competent instructor should be secured, and especially in the case of the clarinet, he should be a performer and practical musician of no mean ability, because he has to do with the problem of fitting the reed and lay of the mouthpiece to each pupil individually. This is a task that should be performed by an expert and not attempted by a book-read theorist. In the former case success will crown the effort, from the latter will ensue only vexation and lack of progress.

Little need be said about the cornet and the trombone, except what applies in general to all mouthpiece instruments. It must be realized that there is more to developing an embouchure than merely instructing a boy to set the mouthpiece on his lips and spit off an imaginary hair. The register of soloists on brass instruments has in late years increased enormously with added ease in playing high notes and with much greater comfort and endurance. All this is largely due to a studied and intelligent treatment of the use of the mouthpiece. In days gone by the regular method was to arrive by dint of long and arduous practice and main force. Today the player uses little or no pressure, keeps the lips at all times flexible and relaxed and avoids straining, pinching and unduly extending them. Put the mouthpiece gently in the lips, without any previous lateral extension, as in smiling. Then, and not before, moisten the lips within the mouthpiece, and contract the cheek muscles and play, avoiding strain and pressure. Great attention to these details which apply equally to cornet and trombone, to alto, French horn and tuba, will aid in developing a reliable embouchure and endurance, and in producing a sweet and flexible tone. Long sustained notes and much practice of intervals, both detached and legato, should be a part of the daily routine. The tongue should strike against the roof of the mouth just back of the teeth, and should not be thrust between the lips as is often done.

In passing, a word might be said about the trombone, and some application made to that much maligned instrument the ubiquitous saxophone. Those who decry both instruments fail to discriminate between jazz and the means by which it is produced. About jazz itself, with its glorification of noise, its intentional distortions of rhythm and its other features perversive of the gentle art of music, every complaint is justified, but none is needed. We are unanimous in condemnation. But how unfair to banish the saxophone, which is an instrument of great resources and great utility and the trombone, because forsooth, they happen to be the principal media by which those execrable effects are produced. As well ignore statesmanship because it is perverted to ward politics, or ennobling love because of its prostitution. The trombone is a wonderful instrument, having many voices. It may express calm, tranquil beauty, as in the 5th Symphony of Tschaikowsky, a pæan of victory, as in the finale of Beethoven's Fifth, the noise and blatant terror of battle, as in 1812, or unearthly awe, as in the last act of Don Giovanni. No one who has heard Arthur Pryor in his best days will ever forget the velvety smoothness of his tones. Why then fail to develop these riches because at the same time the trombone may go through the antics of the exaggerated glissando in the clownish jazz?

May I say a word about the oboe and bassoon before discussing the more unusual instrument in relation to class instruction? In all probability neither instrument will be taught to any extent in class, though there is no real reason except their rarity for failure of such teaching. The problem of each is the reed, complicated in the case of the bassoon by the fingering. Both instruments should be taught by experts who can fit the reed to the pupil and supervise very closely the use of it. At the high school age it is unusual to find the cheek muscles sufficiently developed to control an ordinary oboe reed, and great care should be taken to see that it is soft enough and adapted to the boy so that he will not do himself a positive injury. All this applies to a great extent to English horn and bassoon as well.

The more unusual instruments include the viola, cello and string bass in orchestra, and the alto, French horn, baritone and tuba in band. There are definite problems connected with each.

The viola, in my opinion, should be played by a good violinist transferred for the purpose. Great difficulties would attend the formation of a class to teach viola unless it could be held on a Saturday and be recuited from all the schools in each of which there would be need of only viola. On the other hand, for a violinist, it is only a matter of learning to read the clef and accommodating the hand to the longer stretch, and this is readily accomplished in a few weeks.

The string bass is another instrument best taken care of by transfer from the violins or from the pianists, of whom there are generally many more than can be used. It offers difficulty of transportation and its great size and clumsy appearance deter many from taking up its study. Still it is greatly needed, and there is a satisfaction in playing it and in feeling oneself the foundation of the orchestra that is known only by one who has actually played it. The parts range from a single note in each measure in easy music to passages of formidable difficulty in symphonic compositions.

The cello is well adapted to class teaching. One finds the problem of making the pitch and securing a good intonation as in Violin class teaching, and there is the added necessity of teaching the higher positions quite early in the course. I teach the fourth position and the octave harmonic on the A string with all possible shifts between 1st and 4th positions as soon as possible, and find it feasible by this means to use beginners in orchestra after a short time. Later, of course, the 4th and other positions should be taught across all 4 strings. The beauty of the part and the utility of the instrument should attract many pupils to the cello, though of course, the instrument is not so easy to procure.

With the alto, we have the problem of securing and retaining interest. In band, the alto part is monotonous beyond description. Imagine a pianist playing nothing but one note of a chord in the second and third beats of a waltz, for example, while some one else plays the melody, the bass and the other notes of the chord! I suggest that the alto be the beginning instrument of the brass series, and that from it be recruited the cornets and the baritones or basses. A boy who has the perseverance to master the alto and play his umpta's may look ahead to the time when, if he shows ability, he may have a cornet or a baritone and furnish the melody or countermelody, or carry the lordly bass and peal forth majestic bla's.

The baritone should be a favorite instrument. It is the cello of the band, carrying melody and countermelody in turn, possessed of a full sonorous tone, and capable of noble solo parts. It may be provided for by transfer of cornetists, if these are abundant, or may be the goal of ambitious alto players.

The bass is the envy of the small boy. I recall, as a youth marching miles beside a bass player in the front row of the band and having many hair breadth escapes, rapt as I was in admiration of the instrument and the giant who had the rare privilege of playing it. It still has for me a lurking fascination that I cannot escape. Perhaps this may be the avenue of approach to secure players for the tuba. The instrument presents no special problems in class instruction.

Alto, baritone and bass may be grouped in duet, trio, quartette or sextette, and furnish much interest and profitable instruction in classes. A quartette of altos, well arranged, is a pleasing combination, and a brass sextette is noble and imposing.

Coming at last to the French horn, we find ourselves in the presence of complications peculiar to that instrument. That it can be taught in class has been proven at Rochester, where there is, even now, a progressive class of eight French horns. To begin with, the formation of each boy's lips should decide whether the mouth piece should be set upon them as with a cornet (Ansatz) or set into the lower lip (Einsatz). All that has been said above about embouchure and sustained notes and intervals applies to the French horn. Players of high parts and those to whom the low notes come easily should be coached from the first and trained to play first and third (the high parts) and 2nd and 4th parts (low) respectively. The hand should be held in the bell like a cup to modify the quality and pitch of the tone. If the hand is not properly used, we get the cheap tone of the alto and have all the difficulties of the French horn without its compensating qualities.

Now comes the question of transposition which is the bête noire of the horn. I use the f horn exclusively, transposing all the other horns. This is both possible with the now perfected chromatic horn, and it uses the most resonant and satisfactory crook. Most methods begin with many pages of exercises for natural horn, that is open horn without any valve notes. These may be easily transposed to E, E♭, and D by using the 2nd, 1st and 3rd valves respectively in turn, the pupil learning thereby at the outset to accommodate his pitch to the changing horn. The part should always be sung first, because many of the difficulties of the playing, due to the uncertainty of producing the proper note, disappear if the passage is heard in advance.

As a base for transposition, I teach each note with two names. Always using the f horn, we read C and sound F. Consequently we learn by one process that the third space, treble clef is "C sounds F." Similarly G sounds C, E sounds A, etc. In a few weeks, by reversing the process we effect the transposition for C horn (very useful) by saying "We want to sound C. What sounds C?" Answer—"G sounds C." "Very well then, to sound C, play "G sounds C." Later comes the E♭ transposition for alto parts in band. In this case we add two flats (or subtract 2 sharps) to the signature, visualize the note to be played as an object, slightly watersoaked, floating just below the note on the staff, and for E, we play D, for C, B♭ etc. The thought process is: Look at C, play B♭. B♭

sounds E♭. So we have C giving E♭ (instead of F), which is the new transposition. Thus treated, but more diffusely and at length, some of the greatest horn difficulties disappear, and the study of the horn proves an interesting mental discipline as well as a means of achieving all the other aims of instrumental instruction.

To conclude, instrumental class instruction has succeeded in the case of the violin, the most difficult and refractory instrument to treat in group teaching. All the other instruments are practicable and in truth much easier to handle than the violin. I should like to add only a fond hope that sometime in the near future, we may invite you all to Rochester to judge for yourselves how we are carrying on, and to convince yourselves that all the instruments, usual and unusual, can be successfully taught by the class method.

III. WORKING PLAN FOR CREDITING OUTSIDE STUDY OF MUSIC

OSBOURNE MCCONATHY, *Director, Department Public School and Community Music, Northwestern University, Evanston, Illinois*

The idea of granting high-school credit for the outside study of music had been academically discussed for several years before a fortunate combination of circumstances made it possible to undertake the practical operation of the plan in the Chelsea, Massachusetts, High School. In the Music Teachers' National Association, the New England Education League, and the Eastern Educational Conference, the desirability of such credits had been thoroughly thrashed out, but no one seemed to have the opportunity to apply the principle until the fall of 1905. In the fall of 1906 the credit plan was included as a regular part of the school curriculum.

A number of prominent members of the organizations named above contributed invaluably to the drafting of the first plans for granting credits, Leo R. Lewis in particular giving suggestions of the most helpful nature. Within a short time other places followed the lead of Chelsea, notably Mr. Miller in Lincoln, Nebraska, Mr. Cogswell in Washington, D. C., Mr. Cole in Brookline, Mass., and Mr. Earhart in Pittsburgh. When these prominent men accepted the plan its success was assured, and it rapidly spread over the country until today a fairly representative percent of the high schools are granting credit in one way or another to pupils who are studying music under private teachers.

The first plans for granting credit were based on the idea that the school must check the work done by examining the pupil. In the course of a few years another plan was tried in some of the schools of the country, namely, granting credit to pupils of certified teachers. In the last few years two other plans have been added; first, specifying certain definite outlines of work that the private teacher must follow if credit is to be granted the pupil; and second, granting credit to pupils who are following a standard course of instruction.

Today, therefore, four different plans for crediting outside study are in operation, not to mention a probable number of combinations of various features of these four plans.

The fundamental thought underlying the four plans is the same, namely, the pupil must follow a systematized plan of work involving not less than equal time and effort than would be required for the same amount of credit in another subject, and the school must have some well-organized machinery for determining that such is the case.

Let us briefly study the four plans outlined above.

In the first plan an effort is made to leave the private teacher perfect freedom in the choice of method and material. Through monthly reports the school is given a complete record of the work done by the pupil and a mark indicating the private teacher's estimate of the quality of the work. The examiner studies the reports and from them arranges his tests with the chief aim of determining whether or not the standards set by the private

teacher may be recognized by the school. It is not the examiner's function to criticise the methods employed by the teacher if the results are sufficiently good to merit high school credit. The advantages of this plan lie in the freedom given the private teacher to conduct his work according to his own judgment and experience, in the elasticity of the examination and in the simplicity of organizing, introducing, and conducting the credit plan. The disadvantages lie in the lack of organization required on the part of the private teacher, and in the uncertainty that good results will follow until the pupil has had at least six months or a year of work.

The second plan involves the determining of some central authoritative body which shall pass upon the qualifications of the private teacher and grant certificates to those teachers deemed competent. In a few instances such a certifying board has received its authority from the State, and in other cases from the school boards. When the scope of the certifying body is state-wide the authority is usually vested either in the music department of the State University (as for instance in Oregon) or in the State Music Teachers' Association (as in Arkansas). When the certification of teachers is done by the city one of three plans has usually been followed; first, an examining board has determined the successful candidates; second, the choice has been made by some local music organization; or third, the school music supervisor has been vested with this dangerous responsibility. Of course, it is pleasant to feel that the private teachers are certified and that the responsibilities of the school are thereby ended. Doubtless in most instances the chosen teachers are entirely adequate. Nevertheless, there are two grave defects in this plan; first, it is quite possible for a teacher to pass a perfect examination and yet have so little personal influence upon the pupil and be so weak in powers of discrimination and organization as utterly to fail as a teacher; and second, chances for favoritism and personal "pull," real or imagined, may easily pass suspicion upon the whole procedure. Sometimes the examinations for teachers' certificates include questions very far from the real points under consideration, and it is quite possible that an excellent teacher may fail in the examination and a poor teacher pass it. After all, is not the work done by the pupil the vital question to be determined?

The third plan has been adopted in a number of places. The school committee authorizes a group of people to draw up a standard course, or a group of people draw up such a course and ask for its adoption by the school board. Pupils of any private teacher who follows this course may receive high school credit. In most instances the plan includes examination of the pupils, though not always. In some cases the plan includes certification of the private teacher. Of course, there is a great advantage in this procedure over the plan which places no standards before the teachers and pupils. The great drawback to the plan lies in the fact that it compels all teachers to follow one procedure, and that procedure the product of a limited circle of people. As a rule the needs of the individual pupil are not sufficiently considered, nor is sufficient latitude allowed the private teacher. When a certain few people outline a course it is almost inevitable that it will represent the thoughts of one or two strong personalities, and consequently may be too narrow in its conception to meet the approval of other equally capable teachers who were not consulted in its making. This is especially apt to be true in subjects which are not standardized, such as piano teaching, etc.

The adoption of certain standard courses of instruction which have been available in the last few years has greatly aided in the spread of the credit plan. These courses have the advantage of the careful thought and long, serious study of capable and experienced teachers, and consequently represent a broader plan of work than most of the outlines referred to under plan 3. The published courses also make it much easier to grade and classify pupils as to attainment and progress and give the younger private teachers safe guidance through the earlier years of their experience. On the other hand, such courses

are open to the same objections as the outlines under plan 3, and to some even graver objections. They are too rigid, too exact and exacting. The experience of the private teacher is discounted, the various individual needs of the pupils are not sufficiently considered. The private teacher is too often required to follow this one plan or to bear the penalty of having his pupils excluded from opportunities for credit. The art of teaching is made too static, it loses its dynamic power and inventive stimulation.

What then, is the ideal plan? Of course, I cannot presume to do more than express an opinion, but I shall gladly do that. Also I am happy to state that the committee of which I am chairman is now endeavoring to untangle the mesh described in this paper.

The ideal plan, it seems, is one that bases the credit granted upon the progress made by the pupil. It gives the teacher certain clearly defined land marks upon which to plan the development of the pupil's outline of work, and yet it leaves teacher and pupil free to grow, to think, to create, and to exercise the vitalizing force of individual initiative. I sincerely hope that when next our conference gathers to discuss this question, our committee may have definitely formulated its working plan for crediting outside study of music and that our plan may appeal to thoughtful teachers as a practical solution of the problems discussed in this paper.

MUSIC CREDITS FOR OUTSIDE WORK: WHY AND HOW

J. Victor Bergquist, *Supervisor Music Credits, Minneapolis High Schools*

Why: Music is a solid. Music gives the training that mathematics, history, literature and other subjects give, if not in as large a measure, nevertheless in a measure large enough to make Dr. Elliot's remark "The best mind trainer on the list" a pertinent one. Music is an art, a history, a literature, a science in itself, and, if we follow Dr. Elliot's remark to its conclusion, we realize the comprehensiveness of the same.

Music is a solid! This fact is too often granted and not understood by the parents, the principals, the teachers, the fellow students and the community at large. Every music teacher, music supervisor, music student should get this fact thoroughly in mind and drive it home. We have a problem of education along this line and every music teacher should be alive to the same.

A principal in one of our high schools was asked, "How many students in your school are taking music outside of school?" "Half of them" was her reply. If only 30% are studying, and I believe this is a conservative estimate, throughout the country, should not the school authorities know and give them credit for the same. How many high schools have a record of outside study, whether it be music, elocution or any other subject? In many schools a record is kept of other work done by the student, manual, clerical, etc., why not a record of outside study. If 30% of the students in the high schools of this country are studying music outside of school, a real effort should be made by all educators to get a record of the same, check up carefully and correlate it with other subjects. The day will come when music in all its branches will go into the grades and high schools of this country the same as the three R's. Private tutorship was the means of education in other subjects a century ago, music still clings to private tutorship; it will eventually fall in line with the three essentials; it will some day be four essentials—the three R's and music.

Music is at present in our High Schools because

It is a solid.

It is a pleasant, profitable vocation.

It is the richest, fullest, most inherently pleasurable and dominating avocational subject.

How: The one big problem for the schools is how shall music be accredited? The teaching at present must be done outside. The first and large problem is the teacher. Special training, ability, personality, experience, aptitude and attitude towards their work is required of the English teacher, mathematics teacher and of all other teachers. How much of this can and should we require of the music teacher in the High Schools, for every piano, voice and violin teacher is a member of the faculty extension list. What should the standard of the teacher be? Are we ripe for a fixed high standard? Can we require a diploma from a local conservatory, do the state examinations such as we are given in many of the states solve the problem? Are the Universities of the different states equipped to pass on the teacher of music? Can we recognize the efforts made towards standardization by some of the publishing houses and national societies? What should be the training and ability of the music teacher? Should it equal the teaching in English? Yes, emphatically so, but are we ripe for it at present?

The private teacher represented in the High School faculty should be required to apply for that position, answer any questionnaire which the supervisor may see fit to give, and submit to all rules governing the other teachers, such as attending teachers' meetings, educational conventions, etc. Failure to do so would mean loss of position on the faculty extension list.

How can we measure the personality of the teacher? Do more years of teaching mean experience? Personality can be measured by contact. A meeting two or three times a year, called by the supervisor, of all the teachers to discuss problems of music, pedagogy, administration etc., will bring the supervisor in touch with his outside teachers. Teachers should be obliged to attend these. The aptitude and attitude of the teachers are hard to measure, how many music teachers are real teachers, how many are incidentally or accidentally in the work? A demonstration of their work at a recital of their pupils at the teachers' meetings can give a wide awake supervisor a pretty good idea of the teachers' ability. As supervisors, we are interested in the musicians not as pianists, vocalists, violinists etc., but as teachers. The outside teacher should be selected with care and held responsible for the progress of the pupil. The teacher's reports should not be questioned except for cause and should be submitted at the end of each term.

Examination within the school by the supervisor clutters up the work, is unsatisfactory, and relieves the private teacher of all responsibility. Make the private teachers a part of the system and make them feel their responsibility. No principal would go back of his English teacher's markings, if he should need to do so he had better drop that teacher. The supervisor's position is parallel.

The school system should have some definite hold on students doing outside work. Some organization within the school theory, history, or composition classes should be organized in which every student getting credit for outside work must enroll. These classes should act as a clearing house within the system for outside work. They could be of valuable assistance and would give the student something musically which the private teacher does not have the time to give. The teacher of these classes is a part of the school system, engaged by the school board, and he should be the final arbiter in giving of all credits. Meeting these students once or twice a week, a report of the practising done from the parents, a report of the progress and lessons taken from the private teacher, from these the supervisor is in as good a position to judge the student's work as is the English teacher of the work done in English.

The second, and equally as large a problem, is the student. Should the study of piano, organ, voice and violin that is done entirely outside of school be one of progress or accomplishment?

How shall the authorities get at the student's progress: First by classes in school, secondly by the amount of practicing the student has done, thirdly by the number of

lessons, and lastly by a report from the private teacher. The value of organized classes within the school has been spoken of, but the question of the validity of the practice cards has been raised. If 75% of the hours reported are true, we have a very good average and an average equal to the preparation given to any other subject, which is more than 25% camouflage and the recitation often guess work. Furthermore, if parents are required to sign these cards more than 75% will make an effort to tell the truth. A parent may be dishonest, but he doesn't want his children to be.

A check on the practicing can be made a strong incentive to work and a help to the private teacher. If an average of one hour a day is required, that is the minimum, mark the student a "C" for the same, if the student practices an average of an hour and a half, give him a "B," if an average of two hours a day, an "A." Since working that way I have found that the amount of practicing in our schools has increased 50%. Permit me to cite one instance in my own work. Last fall, a term of fourteen weeks we required ninety-eight hours practicing, an average of seven a week. We had one girl in one of our schools reporting 343 hours.

With the supervisor of credits, meeting these students once or twice a week, thereby getting an idea of the intelligence of the student, checking carefully their practicing and the lessons taken, meeting the private teachers and getting from them a report of the pupils' progress, I believe the work done in music should command and demand the respect of every educator; it is a solid. It takes just as much effort and more time, is of equal intellectual value, and greater emotional value, not to forget the social and professional advantages in studying of music. Music a vocation—yes, but primarily the richest, fullest and best avocational subject.

CONDITIONS IN WASHINGTON, D. C.

HAMLIN COGSWELL, *Director of Music in Public Schools of the District of Columbia*

From the time our Mr. McConathy started the "credit business" at Chelsea, Mass., until the present I have watched with close interest its growth and now I may rejoice in the fact that High Schools all over the U. S. are giving credit for outside study in music or agitating the question and trying to get down to a definite working plan.

Washington was one of the first cities to adopt a plan based largely upon the outline published by "The New England League."

As many of you are aware, conditions in the Capital City are quite unlike those of any other city in the country.

Each High School is a law unto itself, the Principal has the say as to whether a subject may or may not be taught in his school. I refer to special subjects.

The directors of special subjects, excepting Manual Training are supposed to act only in the capacity of advisors.

Washington has five Senior High Schools, one Business and one Junior High School. In four of the Senior High Schools, music is compulsory. In the Technical it is elective. "Tech" excels in two features. A fine orchestra of fifty pieces is maintained and an opera is given annually in a really professional manner, to raise funds for the Athletics.

The Manual Training teacher who is experienced in orchestral and operatic work collaborates with the regular music teacher.

Business High School is a two year school. The Principal argues, that owing to lack of time coupled with the idea that he believes the student body would not be interested therefore music is not included in the curriculum.

Junior High, recently established, gives credit for outside study and both principal and music teacher are enthusiastic in the venture and are working to a plan.

Violin classes can not be held if a charge is made, except under the auspices of community or Parent-Teacher associations.

Entertainments are not permitted with an admission charge unless the proceeds are used for playground or athletic purposes and more instances might be recited if pertinent to the subject.

As I have indicated, the unusual conditions make it inevitable that a working plan for credit in Washington will not fit other cities.

The theoretical courses, music appreciation, etc., are taught. Pupils taking credit are examined by the school authorities and two of the four full credits required for graduation are given for the theoretical courses, and the other two for the technical work under private teachers.

The examinations for technical work are conducted by two representative musicians with the regular high school music teacher as an assistant.

We are undertaking a systematic gradation, requiring each student to pass to a higher grade at the end of the year.

Only about five per cent of the entire student body are taking credit. Ninety per cent of this number take music as a fifth subject, thus carrying their full course of regular subjects.

These students are found to be for the most part honor students and are a great credit to the schools.

A prominent piano teacher, representing her own school of music is conspicuous in her efforts to convince the school authorities that the only way to carry on this work as it should be, is to require all private teachers to produce a certificate from some university or prominent conservatory, or else be examined by a committee of representative musicians.

She refuses to allow her pupils to be examined. She has persisted in presenting the matter to the Board of Education. This body has referred it to the Director of Music and the High School authorities who have decided that until the government makes a requirement the present plan will be adhered to. If a student fails he has a choice of teachers.

The school authorities propose to control the matter by having the student measure up to their standard.

This discussion should bring out many valuable ideas from those interested in this problem and I hope that no one will be afraid to "speak out in meeting" who has given the subject any thought.

Let us keep in mind the fact that the musical education of the masses rests with the public school and regardless of "credits" "working plans" etc., there is work to do in the line of educating the private teachers, giving them enlightenment regarding its aims and methods. This education may well extend to our legislators "on the Hill."

A WORKING PLAN FOR MUSIC CREDITS

HENRY DOUGHTY TOVEY

When the Arkansas State Music Teachers Association was founded in 1915 a Board of Examiners was appointed. The members of this Board were to examine other teachers in the State. This Board knew that there would be a great many teachers in the state who would ask 'Just who IS this Board and what right have they to examine ME?' To get around this difficulty each member of the Board took the Licentiate Examination in their chosen line of Music together with Harmony and History, from the Natl. Assn. of Presidents and Past Presidents. Some of the Board also took the Associate Examination. Our aim was to get in the schedule of every High School in the state, Music outside, inside

or both, but with credit towards graduation. We knew that nine times out of ten a child drops music upon entering the High School because there is no time for it. When a parent sends a child to school they are assured by state laws that the teacher is competent, is licensed. But most anyone can hang out a sign announcing that they teach Music, and get pupils. That day is passing in Arkansas. Why shouldn't we be as careful that the child is started correctly in Music as in English? At the end of 1915 we had our Board and a few members. Luckily the founders and first members were the strongest musicians in the state. Then the question arose from the High School Principals. They said 'We want Music and are willing to put it in but what good does it do our pupils when the University does not recognize these credits as entrance credits?' In our state there is the one big school, the University, by far the biggest thing in the state. The University did grant three entrance credits for Music BUT they were only for a pupil who is classed as a Special and no one can be classed as a Special over one year. So these credits didn't amount to much. For two years I lobbied at the University and one day the Faculty of the College of Arts and Sciences passed without a dissenting vote the following rule—

Resolved, That the University grant a maximum of two entrance credits to students from High Schools offering courses in Music under the following restrictions:

1. The course must be the one laid down by the Arkansas State Music Teachers Association.
2. The teacher must be a member of this Association and must have passed its examinations.
3. The pupil must be examined periodically at the same time as other High School examinations, and this examination be conducted by a Member of the State Examining Board of the State Assn.

This admits to any College of the University and not just to the Music Dept. I consider this a very great stride forward for Music in this state. The rule looks rigid. But the University Senate pointed out that they do not let down the bars for entrance in Sciences, Mathematics, etc. Also that we musicians are always saying 'Why don't you let Music stand on the same basis as Mathematics, English, etc?' So now, in this state, Music is classed right along with everything else. Later the College of Education of the University of Arkansas passed a law that their students could take just as much Music as the Department of Music offers and get credit for it hour for hour towards their graduation. This is our biggest step forward. Pupils in High Schools have to take Harmony and History along with their other subjects. Everything is credited with the exception of Voice. I will read later why this exception was made.

Our motto is 'Elevation not Elimination.' We did not set about maliciously to eliminate anyone but the result of the University's action is this—bum teachers, those not prepared and charlatans will be automatically eliminated. Already parents write me asking if there is an Accredited teacher in their town. One town has fourteen Music teachers. The Superintendent sent them word that they must get in line immediately or lose the business, 75% of the High Schools in the state are in line right now. Of course it means lots of work for us. The Board of Examiners must be large and ready to act at any call from a High School. So far, there has not been the slightest trouble. This year there have been so many Music teachers wanting in and wanting to take the Examinations that I have had to hold four examinations in the one year instead of one, as we originally planned. For the first two exams we allowed the applicant to take either the State Exam or the one offered by the Presidents' Assn., but realizing how busy these men are we decided in Nov. 1919 that hereafter we could offer only State Exams. For two years a Committee which I appointed worked on a Course. We did not pick out any one of the published courses which we all know so well, because while they are very good it seemed to us that they did not meet the requirements of this particular section of the country.

No one knows what is needed as well as the people who are right on the ground. But we did do this. We advised teachers thru our publications that these courses could be used as equivalents if the teacher wished, but that this did not excuse the pupil or teacher from taking our examinations. I get almost daily letters as follows—'I studied years and years with so and so, have diplomas as follows, certificates, etc. Surely you would not ask me to take this examination?' I reply the same thing to everyone as follows. 'The Director of Music of the University of Arkansas and all his assistants, the Directors of every school in the state but one, all the strongest teachers in Little Rock, Fort Smith and the larger towns of the state have taken these examinations. All of these people were COVERED with diplomas and certificates. But they took our examinations and welcomed them as a test. The passing of the Licentiate Examination with ease is a foregone conclusion to any teacher who is competent to teach the children, and who has proper preparation.'

Here followed the "Courses of Study in Music for Credits in High Schools and the University of Arkansas."

Because of its length, it is not possible here to reproduce the Course of Study. Those interested may communicate with Mr. Tovey at Fayetteville, Arkansas.

STATUS OF OUTSIDE CREDIT IN BOSTON AND OTHER MASSACHUSETTS CITIES

JOHN P. MARSHALL, *Professor of Music, Boston University, Boston, Mass.*

Fortunately, it is no longer necessary in discussing the subject of high school credit for outside music study to begin with arguments in its favor. It appears that the experimental stage has been passed, and it seems to be generally agreed that the giving of credit for outside music study has resulted in stimulating the study of the piano, the violin, and other instruments among high school pupils, in raising the standard of teaching, in making the position of music teachers more secure by requiring regularity of lessons and practice. So instead of discussing the merits of the general plan, it is now for us to look at the results, and consider ways and means for remedying defects, and extending the usefulness of the best plans already in operation. In some cities published courses of study are officially adopted by the school authorities, and the student who works for credit is limited to work along the lines laid down in these courses. In other cities a general plan of work is laid out, which prescribes work of a certain grade of difficulty in each group with the choice of material left largely in the hands of the teacher. In some cities credit is given for applied music alone. In other cities the pupil is not only required to show results in playing, but in addition, must take a certain amount of theory in connection with his lessons to obtain credit, the instruction in theory being given in some cases by the private teacher, and in other cases by one of the high school faculty. The plans adopted and in operation in Boston and some of the other Massachusetts cities may be of interest to the Convention, and may furnish some data of use in improving and extending the movement elsewhere.

In the city of Boston, credit for outside music study was first given in 1917. The Advisory Committee on Music was asked by the School Committee to draw up a working plan. Conferences were held with music teachers and representatives of prominent music schools, and the following plan was drawn up. A pamphlet called "Plan for Giving Credit for Outside Study in Applied Music: Preliminary Statement" was printed, and given by the schools to music teachers. This pamphlet gives directions for enrollment and additional information regarding the annual examinations, and the keeping of records by the teacher and parents. A second pamphlet called "Course of Study for Outside Credit in Applied Music" was also printed, dealing with the course in piano music only. (It is the intention of the School Committee to issue similar pamphlets for other instruments

as soon as practicable.) The course of study is simply an outline divided into seven groups, graded from the rudiments of music and piano playing to advanced work, such as the more difficult compositions of Bach, Beethoven, Schumann, and Liszt. I will quote from this pamphlet as an example the outline of Group III.

"Study of scales and chords continued. Analysis of music studied with regard to key changes and formal design.

Studies of the grade and style of the eight measure studied, Op. 821, Czerny; Trill Studies, Op. 2, Krause; Studies, Op. 121, Vogt.

Bagatelles, Op. 33, Beethoven; Lyric Pieces, Op. 12, Grieg; the simpler sonata movements of Haydn, Mozart and Beethoven; Home Music, Reinecke; the simpler works of Bach; miscellaneous piano pieces of Grade III."

You will observe from this outline that it is more in the nature of a suggestion of the grade and quality of material than a compulsory program to be followed by the teacher, and I would say that it was the aim in preparing this whole working plan to provide a scheme which, while it would not limit the teacher in prescribing the kind of work which he considered necessary for the particular needs of the pupil, would, nevertheless, indicate a certain standard consistent with the work of any other high school study. You will also note in the first paragraph under Group 3, "Study of scales and chords continued. Analysis of music studied with regard to key changes and formal design." In this way the study of musical theory was insisted upon in connection with the strictly instrumental work, and a part of the annual examinations in each group is devoted to a test on this part of the work.

The third and remaining pamphlet issued in connection with this working plan is a statement of the preparation required for the annual examination given in May each year. Taking Grade III again as an illustration: under this group the pamphlet states that the pupil will be examined on the following topics:

Dominant seventh chords with their inversions. Key and form analysis of pieces studied.

Twenty-four numbers for Eight Measure Studies, Op. 821, Czerny; numbers in each key required.

Two sonata movements selected from Haydn, Mozart, or Beethoven.

A brief sight reading test.

The examinations are given by a Board of Examiners paid by the city, at the rate of twenty-five dollars per day. Fifteen minutes are allowed for the examination of each pupil. The figures for the three years during which the plan has been in operation in Boston are as follows:

	Piano	*Violin*	*Cello*	*Cornet*	*Drum and Bells*	*Trombone*	*Trumpet*	*Total*
1917.....	238	61	2	8	4	0	0	313
1918.....	280	101	1	7	3	2	1	396
						(Also Viola 1)		
1919.....	381	83	2	8	3	2	0	480
						(Also Clarinet 1)		

The administrative work of this plan in Boston has been most efficiently carried out by the Supervisor of Music of the Boston schools, and a recent canvass of school authorities, examiners, and teachers shows that this plan is entirely satisfactory. The credit obtained for outside music study is as follows: two diploma points are given each year, making a total of eight out of the eighty points required for a diploma. My own belief is that the work in theory and music appreciation could be more efficiently taught if the work was done at the high school in classes under the supervision of the high school faculty. This would not only result in a better standardization of this work, which varies greatly among music teachers, but would in addition allow the music teacher to concentrate on the performance of music.

In addition to the Boston plan for outside credit, I have had some experience in other Massachusetts cities, including Gloucester, Waltham, and Newton. In these cities the examinations are given semi-annually, and the teachers are required to submit to the examiner a month in advance the names of the pieces to be presented at the examination. In Gloucester, and in Waltham, the instruction in theory is separated from the instrumental lessons. The plans in operation in these other cities seem to me an improvement on the Boston plan in these particulars. First, *two* examinations per year are better than one on account of the fact that the examiner is brought more closely in touch with the pupil's work, and can estimate the pupil's progress more accurately by the additional opportunities for comparison thus afforded. Second, by requiring the teacher to submit in advance the optional material to be presented at the examination, opportunity is given to the examiner or the examining board to reject bad music and maintain a necessary standard. It prevents the situation from arising in which the examiner is confronted by a pupil who has wasted much time in preparing bad music, or music too difficult or too simple for his grade.

From my experience with the outside credit work in Boston and vicinity, I have come to these definite conclusions:

First, the working plan for outside credit should be as simple as possible.

Second, the teacher must not be restricted to the point where the particular needs of the pupil must be neglected.

Third, the standard of teaching material must be maintained at a high level.

Fourth and finally, provision must be made for the training of the pupil's *mind* as well as his fingers.

IV. SPECIFIC VOICE TRAINING IN THE HIGH SCHOOL

WILLIAM BREACH, *Supervisor of High School Music, Rochester, N. Y.*

These are the days of varied and progressive work in music in the Public Schools. Never before have so many activities been attempted. The average Supervisor of Music is overburdened with work attempting to take care of Grammar School music, High School choruses and glee clubs, classes in appreciation, history, harmony and theory, direct orchestras and bands, take charge of instrumental classes, piano classes, community singing and what-not. It would seem like adding the proverbial straw to suggest classes in special voice training. And yet, some of us who have been experimenting along these lines have been so amply repaid for the extra effort involved and have found the results so well worth while, we feel justified in pointing out the possibilities of this work and perhaps suggesting some methods that have proved successful.

It would seem presumptuous to claim any particular novelty for the idea of presenting vocal instruction in classes. Many teachers have experimented along these lines but I believe have hitherto confined their efforts to classes of adults. Surely no extensive work has been done in the High School.

I trust I may be pardoned if this paper assumes somewhat the nature of an account of my personal experiences, for in fact practically all the ideas I have to offer are the result of my experiments started some five or six years ago. At that time my attention was forcibly drawn to the need of such work in the High School. I had often (in common with other supervisors) been approached by parents who asked my advice about the advisability of giving their children vocal instruction. In many cases it involved a real hardship to assume this expense. They were willing to provide such instruction, if the voices seemed to warrant it. As a rule the voices were so young and undeveloped that I did not feel warranted in expressing any opinion as to future possibilities. Nor was there any guarantee that the pupil had the other qualities necessary for success.

It seemed to me that if class instruction in voice training could be offered it would take care of just such cases as I have mentioned. They would be kept interested and an opportunity would be afforded to test their ability so that when the time was ripe they could continue their study under private teachers. It might also attract others who had never given any thought to the possibility of learning to sing and for whom private lessons were out of the question.

It so happened at this particular time I planned to present an opera. In looking around for pupils to take principal parts I found almost a dearth of solo voices. In self defence I decided to start classes in vocal instruction. Somewhat to my surprise these classes proved quite successful from the start in spite of much bungling on my part. I soon found myself confronted by many problems.

First of all, there must be a method or course of study and this method must be strictly adhered to in order to keep the interest of the pupil and to obtain results. If a definite course is not followed the tendency will be to go too far afield. This was one of the greatest mistakes I made with my early classes.

There are as many methods of singing and theories regarding the technique of singing as there are teachers of voice. It seems to be the tendency of all writers on the subject of voice culture to express themselves in such a manner that the principles underlying technique, which they wish to set forth are lost in a multiplicity of detail and the very purpose of their books is defeated by the vagueness of their style. Saint Saens very truly said "Too much of that which men say of voice culture, is indefinite." All of us who have studied know that these tendencies are shared by many teachers of voice, some of whose pupils sing in spite of the method of instruction.

After reading a large number of books on the subject of voice training and having studied with a number of teachers and talked with a great many singers who have studied with other teachers, I have come to the conclusion that underneath the multiplicity of detail and vagueness of expression, the majority are striving for practically the same fundamental principles and if all the "folderol" be eliminated and the art of singing in all its simplicity be set before the pupils, a great service will have been rendered.

The method, if you care to designate it as such, to be used in the High School classes, should consist of a few, all embracing laws that the pupils may seize upon and carry around with them. Three such laws cover pretty much the whole subject of vocal technique.

1. CONTROL OF BREATH
   There must be the ability to breathe deeply and to control the outgoing singing breath.
2. FREEDOM OF VOCAL INSTRUMENT
   There must be a freedom of the vocal instrument and a non-rigid body (made possible by the proper breath control).
3. PLACEMENT OF TONE
   The voice must be "placed" so that use is made of all the sources of resonance, to give necessary color to the tones, and increase the range and volume.

The tendency to allow lessons in voice training to slip into a routine of vocal exercises should be avoided. Too often pupils are taught to do everything but SING. The technical side of singing, although highly essential, should not be overemphasized. It is a mistake to learn the "HOW" and forget the "WHAT." Too often this makes the initial study uninteresting.

Pupils should be made to realize that singing is an expression of something in the heart and that the voice is the connecting link between the singer's soul and the audience. That it is possible for the singer to reach out and touch an audience with the voice as truly as they may be touched with the hand. A voice that does not have a soul back of it affects an audience as unpleasantly as a limp and lifeless handshake.

The close relationship between song and speech should not be lost sight of. The definition "Singing is sustained speech" or as Mr. Davies puts it (Singing of the Future) "Singing is talking on a tune" is a good one to impress on the minds of pupils. Too often young singers have the idea that when they sing they are doing something very unusual, something entirely foreign to speaking. This accounts for their very unnatural manner of producing tones and indistinct enunciation. When once they grasp the idea that song is merely speech sustained, many of their bad vocal habits disappear.

Having established in the minds of the pupils a correct idea of singing it is safe to proceed to take up a few fundamental ideas of technique. First of all comes the matter of breath control. Here again we find ourselves in a maze of technicalities when we consult the average treatise on singing. Recently I picked up a book supposed to deal with the development of breath control for singing and was amazed to find the following exercises advocated by the author:

shoulder respiration
upper front chest respiration
upper side chest
abdominal respiration
deep respiration
light abdominal
single nostril
nasal expansion
drop movement
rapid nostril breathing
full abdominal
instantaneous mouth inhalation
attenuated inhalation
attenuated exhalation
dizzy exercise
pipe stem packing
pipe stem exhaustion
pipe stem inhalation
pipe stem exhalation
pipe stem forcible exhalation
extreme natural exhalation
breathing on full lungs
breathing on empty lungs

I may add that these were only part of the exercises suggested.

It seems to be difficult to find a clear, concise explanation of the act of breathing in singing. Young pupils should be made to realize that breathing during singing is but the amplification of normal breathing. The breath must be deep and deeply controlled.

First of all, the position must be right. They should stand erect, the weight of the body on the ball of either foot, heels close together, shoulders down and back, top of the chest out. This position must be maintained whether inhaling or exhaling. When the correct position has been taken let the pupils sigh a contented sigh and take a breath as deep as the sigh. They should have the feeling that the breath is taking them, instead of them taking the breath. The mental activity during breathing should center itself on the lower part of the trunk. Deeply controlled breath ensures free activity of the larynx and pronouncing apparatus.

After the pupils have realized the sensation of a deep breath let them turn their attention immediately to producing tones. Have them sustain a tone in the middle voice, using the vowels "oo," "oh" or "ah." Suggest the thought of a soft flow of voice rather than have them attempt to sing a soft tone. Impress upon them the idea that they must hear the tone mentally before uttering it and that they must have a fine ideal of tone before they can produce beautiful tones. Let them realize that back of all vocal tone is a mental activity and that fine minds produce fine tones.

A routine of simple vocal exercises, employing the broad vowel sounds first and later the short sounds, may be used to equalize vowel qualities and to induce flexibility. It must be clearly understood, however, that merely the use of any set of exercises cannot be depended upon to change in some miraculous manner bad vocal habits into good ones. Pupils must be taught to listen to themselves and to others. A set routine of exercises has the danger of becoming deadening and pupils singing in unison are apt to become careless. Pupils should be asked to sing individually as much as possible.

It is a mistake to work for tone at first. When proper breath control is secured and a consequent freedom of the vocal apparatus is obtained quality and volume of tone will follow. There is a vital danger of securing resonance at all costs by an unnatural and distorted raising of the palates and forcible downward pressure of the root of the tongue.

A judicious use of easy songs should be made along with the vocal exercises. A few vital points in song interpretation should be taught. I require all pupils in my voice training classes to memorize one song each month, which means five songs a semester or ten songs for the year. They are taught to walk from their seats to the platform and to stand in an easy natural position. The value of poise is emphasized and all unnecessary movement of the body during singing is discouraged. Suggestions are given as to ways of creating the proper atmosphere for their songs. They soon learn that the effectiveness of their songs is determined in a very vital manner by the way they walk on and off the stage and the way they stand during the song and even by the way they acknowledge the applause. They are taught to phrase their songs correctly and to work for a refined and distinct consonantal articulation. Special effort is made to secure pure pronunciation for when this is achieved it invariably insures right production and consequently right tone.

It does not seem practical to offer more than a two year course in High School. By that time the pupils should have more individual attention than can be given them in class work. Twenty-four seems about the largest number that it is possible to handle successfully in one class. Twelve to sixteen is the ideal number. The classes should meet twice each week although very good work can be accomplished with one lesson each week.

In our classes in the Rochester High Schools we require at least fifteen minutes of practice each day from the pupils and are giving credit for the work on the basis of a prepared lesson for each recitation. In other words if a pupil has two voice training lessons each week during the school year he would receive two-fifths of the amount of credit given for any full subject, such as English, Latin, etc.

To stimulate interest in the voice training classes we are having a contest at the end of the year. Prizes are offered for the best singing and any member of the voice classes may enter the contest. We hope eventually to secure the means whereby we may offer a cash prize of enough money to permit the winners to study privately with any voice teacher that they may choose.

In conclusion, I would say that any class of pupils with ordinary speaking voices having a sense of pitch and rhythm (both improve with practice) can be taught to sing well. These predisposing causes are the gift of God, cultivate these and voice follows.

The teacher must have a good, sane, working knowledge of the voice, a keen ear, enthusiasm and an endless amount of patience. The voices should never be overtaxed at any time. We must remember that "the texture of the voice is woven in the loom of time." Slowly the student will discover he can get the forces of his soul and body to bear upon his vocal chords and gradually his voice will develop.

It would be a mistake to think these classes in voice training will solve all the problems to found in studying vocal technique. It is possible, however, to lay a foundation upon which the superstructure may be built in later years. And as a result of these classes we will have a group of young people who will not only sing acceptably themselves, but who will have a keener appreciation of the art of singing.

SPECIFIC VOICE CULTURE FOR HIGH SCHOOLS

FREDERICK HAYWOOD, *New York City*

It seems fitting that you should know something of the brief history of my efforts to make Voice Culture a UNIVERSAL subject, and my reasons for putting down the neces-

sary teaching material to constitute a regular course suitable for use in classes and I believe especially adaptable for use in the high schools of the country.

The chief reason for teaching voice culture in classes was of an economical nature. As a private teacher of the subject, each season I turned from my doors many students who could not study with me because they could not afford to pay me my fee, necessary to me, but prohibitive to them. Students that were worthy of my attention and consideration. The fact that they could not arrange for lessons with me or any other reputable teacher did not discourage them. They left to find a teacher that was teaching at the price possible to them, and I know that such teachers in the big cities have little to offer for the small fee that they do accept and that while the large fee does not make the teacher a good one, expert teachers are not able to teach for small fees.

The answer to the problem of the student seemed to be solved only by putting enough of them in a class to permit of lowering the price to the individual and making the gross amount right to the teacher. Having solved the material question of commercial arrangement I discovered that my first requirement was a student's manual or text book for each individual in the class. Some material that the students could take away with them for study at home. A text book simple and definite with the theory of voice culture on the same page with the vocal exercise. The results of my first twenty lessons given to a class of five girls is volume one of *Universal Song* which we have in hand this afternoon for the purpose of conducting this demonstration. The printed reproductions of the first three lessons with the examinations on the last page will enable each of you to put yourselves in the position of the members of the class which I will demonstrate with, from the local High School.

The fundamental object of a course of this nature is not alone to train the voices of the youth of the country but to give them a rational viewpoint upon which they can place some faith and establish some opinion for use in future years when they will go to the private teacher in search of more instruction whether it be their purpose to follow the subject as an art study or as professional singers. With the information on the principles of correct voice culture which students will get from a course conducted in the school along the lines which I am about to demonstrate will be a protection to the youth of the country and their voices. There are classes in piano and violin; why not voice culture?

At this point Mr. Haywood requested every other girl to rise and stand at attention while he read the lesson one from the instruction manual *Universal Song*, explaining that it had been his experience, to get the story of the lesson more quickly and lastingly to the student if they were watching as well as listening than if they were only listening. His arm action for the purpose of teaching breathing was then shown by the high school girls and the lesson proceeded along the lines that are used by the author in his studio. One point important to the teachers, in the arm action given to the students lies in the fact that each student will display his psychological capacity to the teacher by his capacity to do exactly as he is told regarding the position of the arms and the activity which makes the breathing exercise.

Following lesson one, lesson two was given in like manner and the students were then informed that the two essentials of voice culture, namely breath taking and breath control together with articulation were so important that the entire first twenty lessons would be spent upon the development of correct ideas in these important principles.

After the two lessons had been given to the untrained voices Mr. Haywood asked the thirteen girls whom he had brought from the N. Y. C. to show the remaining lessons in Volume one which they did to the edification of the audience. Their tone was excellent and they showed facility in flexible control of the voice and in range and some of the high sustained work that was done evoked many complimentary remarks from the interested audience. These girls had been trained entirely in class and had never been able to take more than one lesson each week. At the close of the session and open discussion which

followed one of the supervisors suggested that the audience give the New York girls three cheers for their interested and valuable assistance. The audience rose to the occasion with enthusiasm.

The course that Mr. Haywood has prepared covers a period of two or three years. One of the essential features of the work being the written examinations which occur at every fifth lesson. These examinations also embrace solo singing tests from lesson fifteen in Volume one through the entire course. The purpose of the course is to train the students for solo work. They are marked for rhythm, phrasing, diction and voice.

THE PROBLEMS AND DIFFICULTIES OF THE BOY'S VOICE IN THE HIGH SCHOOL

DUNCAN MCKENZIE, M.A., EDINBURGH: *McGill University Conservatory of Music, Montreal*

What is meant by Specific Vocal Instruction? I am taking it to mean a well thought course of work, embracing the principles and fundamentals of Voice Culture in its various branches of Breathing, Tone, Resonance and Diction—as opposed to a haphazard course used to meet the exigencies of the moment of the class lesson. Its value consists in the fact that something definite is being arrived at, on which as time goes on one knows it is possible to attempt certain vocal work.

I have analyzed and read Mr. Haywood's course, Universal Song; and its virtue lies in the fact that it fulfills these conditions. He aims at something definite each lesson, teaches a new topic at each lesson, methodises the work so that as time goes on, there is something to build on. The chief branches of Voice Culture all receive attention.

Such a course as this, I consider it possible and practical to use with High School girls and to give good results both from the class point of view and from the individual point of view. With boys I wish to consider "Is it as practical and workable, and how can it be carried out?"

Before the boy's voice changes, a well ordered course of music in the elementary school should embrace Specific Vocal Instruction as defined above. In the case of the girls, this work can be carried on in the High School without a break in the continuity, but the changing of the boy's voice causes problems and difficulties, so that the work done in the elementary school seems to stop. What are these problems and difficulties? They are: (1) the varying age at which the boy's voice changes, (2) the length of time that elapses till the embryo adult voice appears, (3) the problem of working in classes, which is the only way possible to attempt the teaching of music in school.

The question as to whether boys should sing during this period should be considered. Many authorities consider it better to rest the voice, while others consider it possible to keep boys singing "through the break." These authorities however speak more from the point of view of the choir boy of the Episcopal Church type than of the school boy who uses his singing voice much less. My view is that it lies with the discretion and experience of the teacher as to whether he stops or not.

What I do in my work is as follows. The High School course lasts four years. The boys are taught separately. The classes vary in size from 70 in the First Year to 30 in the Fourth. At the beginning of the First Year, I hear each voice, and classify him as "boy's voice" or "changed," and seat accordingly. The changed voices are then taken more particularly, and classified as the usual male voices are—tenor, bass, baritone. This classification usually has few numbers in the first year. I find mostly a voice, which I label "youth's" voice (range C-C' approximately) not a boy's voice, and not the male adult voice, but a voice peculiar to the young man at this stage. Also I classify as "double

voice" (that is the boy's voice remains in the upper part of his voice but the adult voice is present too, in its medium and lower range), "voice changing" and "no voice." I seat accordingly.

I keep a register of this examination and the date, and carry on with this testing work right through the four years. I do the work in class so that the boy gets to know something of the history of the boy's voice at this stage. He can compare what is heard etc., and get a common sense practical knowledge of what the voice is capable of during this period.

Thus in every class I have quite a considerable classification of voices. As the boy gets older, the classification thins down to the usual male voices, youth's voice, and a few boys' voices. My work is directed mainly to the changing voices, using the boys' voices for illustrative work in the ordinary lesson.

What Specific Vocal Instruction can be done with these unchanged classes? The amount of time spent in actual singing is very small, but I consider I am beginning specific work here, such as outlined in Mr. Haywood's Course, by giving lessons on Breathing, Tone, Resonance by means of work on vowels. I restrict myself approximately to a medium range F to B or C', and I can call on almost all to sing, except the "changing voice," and the "no voice." No show work can be done, but excerpts from songs can be used for interest's sake to show one is aiming to get at real music in the long run; also the taste for singing in harmony can be created, by getting a suitable bass to a melody sung by the boys' voices.

This work carried out up to the Third and Fourth Years means that I have quite the majority of a class able to use a developing and in some cases quite a mature adult voice so that part songs can be done along with the girls, and unison songs (boys only) with this restriction that the music is chosen with a range to suit the boys' voices. I do not believe that show work should be attempted, such as oratorio choruses, and part songs with a range for the mature voice, but the question all depends on the material on hand.

Having considered especially the problem of the boy's voice at the breaking stage, which occurs any time up to Third Year as a rule, we can direct our Specific Vocal Instruction to those who are over this stage. I fail to see how anything but good can result from such work just as in the case with girls. The trouble is that with the various classifications of voices, it is necessary for the teacher to try and keep all groups working actively and passively, so that development is going on all the time in all the groups. Those who are doing the actual singing are developing vocally, those who are not should be trained to listen so that their aural, their mental and their critical faculties are being developed.

Class work is the only method possible in High School. Though it can never be so thorough as individual work it has its advantages. One great disadvantage of class work is, the student doesn't have the same chance to hear himself as others hear him, that is, his power of self analysis and criticism of his own voice is not developed as it would be with individual instruction. Yet this can be overcome partly in class work by a judicious mingling of individual work. One great advantage of class work is the hearing of many voices by all, and the experience thus gained; and I find from this that boys are interested enough to use their voices individually for the benefit of others. This gets rid of any question as to whether individual work can be done. Tactful teaching won't have refusals of boys singing individually.

Another drawback to class work, especially at this stage, is the development of vocal faults, for example throatiness. This I think it possible to check in time. The fault can't be much developed as yet due to the limited amount of singing done. It can be rectified in the individual work, and by the attainment of correct aural ideas.

I have said nothing about the teacher, but he (or she) ought to be able to use his voice to its advantage to give correct patterns. A course in Voice Culture under an expert teacher is necessary, along with the study of the voice in its more mature state. Also

special study of the particular stage with which he is dealing is necessary. This can only be got by actual experience in the actual work, by extensive and intensive examination of voices at frequent intervals and following the history and development of the boy's voice throughout his High School life.

THE VALUE OF CLASS FORM VOCAL INSTRUCTION: SOME PHASES OF THE WORK

GEORGE CHADWICK STOCK, *Teacher of Singing, New Haven, Conn.*

SPECIFIC VOCAL INSTRUCTION IN CLASS FORM is an exceedingly valuable educational measure. That is my judgment and it is the outcome of personal experience in teaching this subject in this way. The widespread adoption of this form of vocal instruction in High Schools and other institutions of learning is bound to come because it is practical and because of the inherent value of the idea.

There is much to be said in favor of voice culture being taught in this way in our High Schools. Other things being equal I fail to discover any reasonable objection to such a course being included in the curriculum of every High School in the land. Clarity of speech and music of speech are among the by-products of such a course. That in itself is of incalculable individual benefit.

Before this movement, however, receives the general recognition to which it is entitled and becomes universally adopted as a required course in High Schools, a condition must exist which, as yet, is not much in evidence—a livelier interest and a more intelligent view on the part of public educators in regard to the need of specific vocal instruction for young voices together with a realization of the value and significance of trained voices and good singing in the betterment of social life.

The principal things to be accomplished in such a course are:

Development of breathing, Correct production of the singing voice, Development of musical tones, Scale practice and vocalises, Correct enunciation, The study and artistic singing of suitable songs. The singing of songs is a feature of utmost importance. Early opportunity should be given these young students to listen to songs as well as to sing them. Music is a language and language is a method of expressing what we feel. In the work therefore of training young voices, songs are necessary in order to develop an appreciation of this unique language. The songs should be of intrinsic merit as to text and melody; simple and within the easy range of performance.

Proper songs improve the musical quality and strength of young voices, develop musical imagination, appreciation and judgment. Youth is the period for the laying of good foundations, for the arousing of musical instincts, for the unfolding of talent and making preparation for after years. A year or two of voice training such as a course like this would give, would be of great and lasting benefit to every student taking it. Those especially gifted would not only have a valuable preliminary training but having tested their talent, would feel no doubt as to the advisability of pursuing further vocal study if they so desired.

Class form vocal instruction arouses a healthy competitive spirit. The entire class gets the benefit of listening to songs and the interchange of many and different ideas. The flashes of inspirational thought of a teacher benefit many rather than a single individual as in private teaching. Class form vocal instruction democratizes tastes, inclinations and viewpoints. It has a wholesome broadening influence.

This form of vocal instruction is also an economic measure. It provides a way for the young student to try out his talent without expense and to prove pretty conclusively whether further vocal study is worth while. In any event he will have received substantial

benefit in the way of an improved speaking voice, apart from the training of his singing voice.

A course based upon such a procedure as indicated will give young students a definite working knowledge of the art of singing. They learn something of the meaning of song interpretation which, briefly, is the end and aim of culture of the singing voice; they learn that they cannot leave personality out of the artistic count and still have a remainder worthy of consideration; they learn that interpretation comprehends or includes within itself style, finish, individual touch, correct phrasing, pause, accent, color and shading; they gain some appreciation of dramatic demands and are able to include some of its elements in their singing. They learn to realize that in singing, time and rhythm are veritable corner-stones and that their absence in song destroys the strength and charm of melody. They learn the importance of an intelligible utterance of their mother-tongue in song and furthermore that clear pronouncement of words is a great aid in illuminating tone, because an indistinct enunciation blurs a singing performance of any kind.

The breathing exercises are limited to a very few. They should be practiced daily for a few moments to increase lung capacity and command of breathing. Breath development for control in singing should always be acquired through a system of exercises, which takes its cue from normal breathing or respiration—that is, natural breathing, which acts wholly independently of the will. Breathing, then for singing, is an extension to a considerable degree of the natural way of taking breath. We should begin breathing exercises with respiratory movements that are slightly deeper than we ordinarily take and from month to month they should grow deeper and fuller until full development is reached.

The problem of how to get the right kind of teaching talent obviously is a vitally important one. The two most available sources from which to secure teaching talent would be from the ranks of private vocal teachers and music supervisors. I believe there are many men and women in the ranks of these workers who are ready and willing to enter this field of vocal work. They could easily quickly familiarize themselves with the details of a plan for teaching voice culture in class form.

The success of this or any other educational movement depends upon teachers. In instituting a new educational movement of such importance as the one under discussion too great care cannot be exercised in making sure that instructors know their business. Private vocal teachers, at least some of the wide-awake ones, would be attracted to this method of teaching because it offers opportunity to do splendid pioneer service of inestimable value to young humanity, it would bring to them the chance to earn a stipulated salary for services without too greatly encroaching upon their private teaching.

An approved plan of specific vocal instruction, universally adopted in High Schools I feel sure will do more towards standardizing vocal instruction throughout the country than any other means. Why? Because thousands of young singers are bound to show the good results of such a course in vocal training. They will become informed on what constitutes correct training of the voice and so patronize only those teachers who measure up to an approved and recognized standard.

Let me say further that a safe and systematic way of training voices in class form does an infinite amount of good. Can this be said of the many unsystematic, so-called scientific and throat-cracking individual methods of teaching that are masquerading in the guise of vocal culture?

I believe this course should be confined to students of the junior and senior classes, all girls of these two classes to be admitted, boys to be taught if their voices are sufficiently settled.

It should be a required course and being elementary in character all vocalises, exercises and songs must be simple and in every way adaptable to young voices. It must be remembered that these voices are immature, undeveloped and lacking in full strength.

They should never be subjected to severe training in any way whatsoever; never be driven, but led, into correct habits of singing.

Such a course as this is a preparatory one for young voices. It is preparatory in this sense: it is intended to develop a musical quality of tone and strengthen the easy range of every individual singer in the class. It aims simply to make sweet singers. This is not the period of life to burden the mind with pretentious vocal aspirations.

This leads me to say that loud singing or the injudicious exercising of high notes should not be permitted under any circumstances. I cannot dwell with too much emphasis upon the necessity of proceeding with infinite care with these tender voices. The king of evils in the training of voices, young or old, is the too common practice of forcing them beyond their strength and natural limitations as to range and power. Ambitious instructors and precocious young students must learn to be careful and remember not to overdo things. The only safe and secure foundation for fuller, richer and finer poised tones and also greater vocal range in future years is the one of proper training of the easy range of the voice in youth. Fortunate the singer who falls into the hands of a teacher who thus trains voices.

It makes no difference how gifted a student may be vocally or how ambitious he may be to advance, for his immediate as well as future good and also for the benefit of the others of the class less gifted, adherence to the idea of "safety first" should be strictly enforced.

All recitations should be characterized by: simplicity, attractiveness, practicability and brevity, sympathetic interest on the part of the instructor in the work of the class.

It is of vital importance to impress upon the minds of these beginners the true underlying causes that make for correct use of the voice in singing; not, however, by calling their attention specifically to the complex mechanism and the bewildering action of the throat in singing, nor by use of charts and illustrations visualizing the vocal processes of tongue, lungs and larynx, nor by mechanical contrivances of any sort or kind whatsoever. Such tormenting methods simply confuse and hinder progress, rather should their attention be called to the fact that the voice, by means of artistic use, to a great extent automatically trains and cultivates itself. By this I mean that through expressive singing a beautiful quality of tone is engendered; through clear pronouncement of words their meaning is more clearly brought out in the voice; through intelligible utterance of language in song, the articulating mechanism is unconsciously developed to utmost efficacy of action. By means of correct phrasing, accent and pause, the breathing is ultimately properly timed, taken care of and managed.

Nature's way of unfolding a bud into beauty of form, color and fragrance, contains a world of meaning for the singer who is *unconsciously* conscious of the deeper significance of song.

I alluded to my own personal experience in teaching class form vocal culture. In 1916 I gave vocal instruction to a class of twenty-three juniors and seniors of the high school at New Haven. The members of this class knew nothing about singing as an art. Their knowledge and taste for songs was limited principally to those of a cheap popular variety. At the end of four months of class training they had improved in all the essential points named in this paper. The taste for inferior songs had changed to a liking and keen appreciation for songs of a wholesome type. Multiply this one influence by hundreds of thousands and it will be easy to imagine the great good that would accrue. A live interest had been aroused. The members of my class worked willingly and enthusiastically. The course was made additionally attractive by giving short programs of good songs artistically sung by capable singers. Songs that had been given to the class were included in these programs, which were given periodically and proved to be a practical and illuminating feature of the extremely interesting work.

I wish to emphasize the need for a real singer to demonstrate song before High School students. They are wise beyond their years and they resent artificiality, insincerity or the

slightest air of condescension. The need is for a singer of rare personality and achievement, who has specialized in this particular field. She must appear before these young students as the actual living embodiment of the idea of each song. She must so sing as to reflect in voice and gesture the minutest detail of shade and meaning of the text and melody. Every song in the hands of such a singer becomes a living reality. She plays upon these alert, receptive and responsive souls and keen imaginations with such deftness of touch as to bring them into complete unison with her viewpoint and feeling and abandonment to the inspiration of the moment. Such a singer is necessary to the full measure of appreciation and realization of song in the hearts and voices of young singers. Singers who can thus achieve are difficult to find. In the absence of such a singer what is to be done? The answer comes from American mechanical genius. Place phonograph records of such singers' songs before High School students. It is very much better to place records of this kind before the class than to bring in a singer who does not measure fully up to requirements. This field of song study and instruction is scarcely touched upon. It is a field of great importance and awaits development.

The songs of American composers should have the place of honor on all programs at all times everywhere in the United States, and all songs should be in our native language. It is just as much the business of singers to foster and encourage American feeling in the field of song as it is for other workers in other fields to stimulate the American spirit. Think of the tremendous influence for national good that would accrue if tens of thousands of teachers and singers concentrated their efforts on our native language and our native songs.

I am quite sure that the approval of a plan for teaching specific voice culture in class form by such a body as this would go far towards getting many high schools of the country started in this important measure. In this conference of music supervisors are many well-informed men and women whose opinions and judgment would have weight and influence. Any action therefore taken by this body would give a very positive and desirable momentum to specific vocal instruction in high schools. No branch of music has done more real and lasting good in its ministrations to mankind the world over, particularly during the past five years than *Singing*. The great and wonderful improvement in group, chorus and community singing is the direct outcome of the splendid nation-wide work of music supervisors in the public schools. In the years to come, music, vocal music especially, is destined to enter increasingly into the processes that are being set in motion for the restoration of every phase of human equilibrium.

V. SINGING IN THE KINDERGARTEN

REPORT ON CLASS DEMONSTRATION

SELMA KONOLD, *Supervisor of Music, Ridgewood, N. J.*

The demonstration lesson in the Kindergarten Section brought about two different types of work.

The children of Philadelphia were trained along the educational basis that the story represented in a song is the most important part of the song. The story is correlated with the regular features of the daily program, told in a most attractive manner, repeated by the children to bring out oral expression of the English language and then the melody, brought out strongly by the piano, is introduced and the class as a whole sing the song.

The second type school was then introduced to the same children. Single tones, using the pitch C third space of the treble staff, were matched with individual children through the device "Playing Engine," using the neutral syllable "loo." Every child with

the exception of one could match the single tone. Words were then given the pitch C. "Do you like school" was answered individually by the children in the same pitch—"Yes I like school." Some of the children continued to talk the sentence "Yes I like school" and were asked to run to a given place in the room. I afterwards used these children in the inside circle with the children able to sing a short melody in the outside circle, so I shall refer to them in the future as "Inside Circle" and "Outside Circle." A short phrase to be matched by "Outside Circle" was then taken individually. Pitch A second space—do, re, mi, do, with the words "Who's a (blue) bird"—coloring referring to the predominating color in the child's costume and the child answered, using the same melody "I'm a (blue) bird." Some were unable to do this and were placed in the "Inside Circle."

Eight children out of twenty-five who remained in the outside circle were taught a simple four measure melody "Knock at the Door." The song was sung through three or four times and then taken phrase by phrase until the song was learned. In order to continue the interest of the "Inside Circle" during the teaching of the song to the "Outside Circle" they were asked as a whole to sing a part of the song which uses two tones mi-do. "Knock at the door." The call "Yu-hoo" using the same pitch mi-do. B to g was used first, then followed the words "Knock at the door." About eight of the "Inside Circle" matched the tones but could not match the tones of the last part of the song. With daily individual attention they could join the "Outside Circle" in a few weeks.

The one child who could not match the single tone came from a family of non-singers, but from the quality of tones she gave, I believe the child will be able to sing. There was no evident physical trouble.

THE BEGINNINGS OF MUSIC IN THE KINDERGARTEN

ETHEL M. ROBINSON, *Instructor in Kindergarten Education, Teachers' College, New York City*

The aim we try to keep in mind in the Beginnings of Children's Music is to develop their power of appreciation. By appreciation we mean the ability to listen to music as well as to interpret it. Interpretation may be telling what the music means, either by words or by movements.

Music is a common language and has been the means of expression of all races not by songs alone but by dances and pantomime. It is as natural for the normal child to sing and dance as it is for him to breathe. Therefore the early music education of children should not be confined to singing alone but should include all forms of music interpretation. Every opportunity should be given them to express themselves thru songs and rhythmic work.

If tastes are being fixed and standards being formed—according to Dr. Dewey's theory of the function of Fine Arts education—then the selections given the children should be of the highest type.

The different forms of music work may be classed under the following headings—

1. Original songs (by children).
2. Songs for the children to sing.
3. Songs sung to the children.
4. Music played to them to listen to without thot of interpretation.
   a. Piano selections.
   b. Violin selections.
   c. Flute selections, etc.
5. Music played to them for interpretation.
   a. Floor work.
   b. Band work.

Originality is sought for in all phases of the music work as we believe this to be one of the ways of developing the individual's power of appreciation. The children are encouraged to compose songs of their own and take great delight in doing so. As a help, and by way of variation the words are sometimes given and the children compose the tune. Again the tune is supplied and the words are thought of by the children. The results produced may be the work of one child or of the whole group.

The songs taught to the children should be beautiful ones but simple enough so that drill is not necessary. When drill is necessary the real joy of singing has been sacrificed and our aim of early music education lost sight of. The first songs taught should be merely sentence songs, then later on longer ones may be taught but still simple as to musical phrasing and words. The harmonization of the songs and the piano accompaniment should be simple and as little in evidence as possible. The children should be encouraged to sing without the piano and the teacher's voice. One cannot be sure the tune is really known until it is sung unaccompanied. The use of the piano should be made a minor and not a major need. Opportunity should be given for the children to sing solos as it is a means of guidance for the teacher and often a great source of pleasure to the children. Songs sung to the children should be as beautiful as possible but within the child's comprehension. Nature songs, songs about children, humorous songs and some of the old lullabies are very suitable for this purpose. Snatches of beautiful music should be played to the children for them to listen to only. These bits are played so that the children will become acquainted with good music and so that they may come to really know the different selections and recognize them whenever they hear them.

The rhythm work takes in the floor work and the band work. The floor work may be simple rhythms such as walking, skipping or running or it may suggest a dance. The dance may be a simple interpretation to the rhythm or if the music is suggestive of a story it may be more complicated. Originality is sought for in this work also. The aim is to develop the individual's power of appreciation to as great an extent as possible. The children are told to listen to the music and then encouraged to interpret it. Variation and contrast are two things to be brought out in this work. For example a skip may be a quick, short movement or it may be a slow, well controlled movement. The run may be quick, short running steps or high, leaping steps. The walk may be fast, alert steps or slow dignified ones, etc. A selection suggestive of high stepping horses and then galloping horses brings out this idea of contrast. In the dance work contrast may be brought out also either in the same selection or in the different ones used during a work period. The rhythms with plot may be illustrated by the use of the Pizzicato from the Ballet Sylvia. The story as worked out by our children is that a fairy comes into a toy shop, dances around waving her wand and bringing the toys to life. They move around and then the fairy turns them back to toys again. The children are always very enthusiastic about this work and it brings out both variety and contrast.

The band work is very popular with the children and affords great opportunity for self expression. The instruments used are the drum-tambourine, triangle, bells, rattles, sandpaper blocks, cymbals and clappers. As with the other rhythmic work the children are told to listen to the music played by the pianist and then at a given signal to play on their instruments. At first all play at the same time, later on contrast in the music suggests that certain parts are for the lighter instruments and other parts for the heavier instruments. The music selected for this work should be at first simple rhythms with an even beat, then gradually work up to more difficult ones with the uneven beat. The leader is of great importance if the band is to be successful. The only difficulty in choosing a leader is that every one wants to be the one to stand up and use the baton. The children like to march while playing the instruments and this they can do rather well if the music played is something the children know very well. It is impossible for them to play while dancing but they frequently play, while singing some simple well known song.

In all this work technique may be brought out by example rather than talking about it. As the teacher sees a child performing in a way to illustrate some needed point she may call on him to do it alone, directing the children's attention to the thing she wishes them to notice.

Therefore we see that in all this beginning work of music education the stress is put on developing the child's appreciation, in fixing tastes and in forming standards. Quality and not quantity may well be our watchword.

SINGING IN THE KINDERGARTEN

IRENE MCGURRIN, *Supervisor of Kindergarten Music, Grand Rapids, Michigan*

Until very recently, little attention was given as regards singing in the kindergarten. Supervision began with the first grade, ignoring entirely the kindergarten, the very foundation upon which a child's sense of musical appreciation is built, outside of his own home.

Formerly, the kindergarten director went merrily upon her way, choosing a song either because of its tuneful melody or because its text expressed some idea she was then presenting to her class. No thought was given as to whether the song was within the singing ability of the children. She sang the song, playing the accompaniment, the children following as best they could, often resulting in mere "monotoning" rather than in real singing and in the inability of the director to discover those children who needed individual help. To correct these habits of poor tone production, to give the monotones and non-singers more individual help and to make each child more independent, singing in the kindergartens of Grand Rapids was placed under the same supervision as the music in the other grades.

The following are a few examples of songs formerly used in our kindergarten: "*My Pigeon House*"; "*Shine Out, Oh Blessed Star,*" from "Songs and Games for Little Ones," Walker & Jenks; "*The Little Shoemaker*" from "Songs of the Child's World," Jessie Gaynor; "*All the Birds Have Come Again,*" from "Songs for Little Children for Kindergarten and Primary Schools," Eleanor Smith.

Such songs are excellent to sing to the children for the mere pleasure they may gain from listening to them, but as songs to be sung by the children, they prove most futile because they are too long, too difficult as to melody and words, the compass goes beyond that of the child voice and the children become too dependent upon the director, for in reality, she is the only one who is able to sing them, all of which results in the disastrous habits of poor tone production and faulty enunciation. What is the type of song best suited to a child of kindergarten age? A song of the very simplest character. Its content as to its story should arouse the child's immediate interest because it interprets some experience in his own world, it must be short containing simple words; its melody not only easy to sing, but tuneful and it should begin in the middle or upper compass of the child voice—E-first line to F-fifth line.

Because the child learns to speak a language thru imitation so he learns to sing by the same method, and the very simplest sounds which he hears in his daily life are given to him to imitate. These tone calls, such as the sound of the engine, bells, whistles, bird calls, the call of the huckster and newsboy, the calling of the child by his name and any other calls with which he is familiar—these all arouse his interest and thru imitating them, he is taking his first steps in producing a singing tone. As spontaneity can and should by all means be retained, many little games using these calls as a basis can be originated which will embody the correct method of teaching singing. By using such calls, the director is able to discover that child who needs individual help—the monotone or the one, who for one reason or another, is unable to match tones correctly.

A great deal of tone matching is done beginning with single tones and gradually working up to groups of tones before the children attempt to sing a song. The class is divided into three groups: those who match tones correctly, those who are not monotones but whose pitch is not true and those who are monotones or "listeners" as we call them. The monotones and those not able to imitate correctly are placed in front of the whole group. When the class is ready to take up a song for the first time, the director sings it unaccompanied several times, the class simply listening. The use of the piano as an accompaniment when learning a song is discouraged because the quality of the human voice is to be desired rather than the mechanical tone of the piano, because in listening to the piano, the attention of the children is distracted from the melody and words resulting in an unintelligible combination of tones and words; because no independence in singing is gained and because the director herself is unable to listen as attentively as she should to the quality of tone production, to the rhythm, to the enunciation and to the pronunciation and consequently many little habits of poor singing are formed which are difficult to overcome in the future. The monotones and other listeners do not sing when a new song is being learned, but listen as the others sing the song phrase by phrase until the whole song is well learned. Neither does the director sing with the children, but for them, using a light, head voice leading the children to obtain the same quality. A great deal of individual singing is done by all groups. As a child who is in the listening group learns to imitate a phrase or phrases of the song correctly, he is then allowed to sing with the others. Some classes do not show the desire to sing songs as soon as other classes—rather being content with the tone calls or listening to songs sung to them. If that is true the director sings songs to them with or without a piano accompaniment or uses the victrola until such time as they show the desire to sing the songs themselves. We are content with a few songs well chosen, well learned and well sung. We have a list of eighty songs from which the director makes her own choice and these are correlated with the subjects taken up in the daily program. The songs are selected from Primary Melodies—Newton: First Year Music—Hollis Dann: Songs of a Little Child's Day—Emilie Poulsson & Eleanor Smith: Lyric Primer—Scott, Foresman & Co.: Small Songs for Small Singers—Neidlinger.

The type of songs as found in the kindergarten section of First Year Music have proven most helpful and appealing to the children. In addition to the songs found in this section, there are many excellent suggestions on how to present and use the material.

In conclusion, I may say that all our efforts are directed first to awaken a desire in the child to sing, and after such a desire has been awakened to help him produce pure tones, to help him to become independent in his efforts, to help the unmusical child and to awaken a love for singing in all children.

SONG AND THE CHILD

AUGUSTUS D. ZANZIG, *Ethical Culture School, New York City*

That warm and intimate response to music which we call appreciation, and which cannot be gained through any studies of technique or form or history alone, is the first essential, the necessary foundation, for the artistic achievements of performer and creator as well as of the mere listener. Therefore, in the kindergarten—the place for first essentials—I have been interested in tone-production and the learning of songs only insofar as they constituted for the child direct, whole-hearted experiences with real music.

First of all, singing is a play activity. We all know that the unspoiled life of a little child is an almost constant flow of activity. This activity we call play. Singing is a channel for that love of rhythmic sound and the play with the voice that is characteristic

of children from their earliest months. The kindergarten age, usually considered relatively unimportant so far as music-development is concerned, is probably the most important period for this development. It is the time when, through the child's craving for sensory experiences, music may become for him a constantly growing source of joy in tonal beauty. It is also the time when the child's interest in imaginative tales and play is at its height, when music may find in his mind most fruitful associations with the kind of fancies and dramatic play that have been the inspiration of the great composers.

What is the method? The test of any method is in the quality of the children's responses to it. No two teachers, though they employ exactly the same method, get the same results. What a teacher *is*, her attitude toward the subject in hand and toward each of the children, is more important than what she does. Add to the diversity in teachers the infinite differences in children, and the futility of devising or following a certain method is obvious. There are common difficulties such as getting and holding attention *to the music*, and making co-operation within the group of children possible which are very important but cannot be discussed in this brief report. A few suggestions and illustrations must suffice.

We can associate music with the child's spontaneous activities by joyously singing and playing good music whose rhythm and character intensify for him the meaning of his play. The ideal situation is one in which the music comes, or seems to the child to come out of his play. Think of the many work-songs in the folk-lore of the world. But we must not encourage singing during any violent activity. Many of the old singing-games are harmful to the voice. And we must provide many opportunities for pure singing without any other activity, and without accompaniment.

The children have not always sung well, and some of them do not yet sing all their songs well. Three of them tend to merely speak or chant rhythmically, and one little girl sings, but without any persistent rhythm or melodic consistency. But I have never tried to help them by presenting a model for them to *consciously* copy. The practice by little children of *conscious* imitation establishes in them an attitude of dependence on models in all their future singing, and focuses their attention on the mere *manner* of doing to the detriment of their appreciation of the music itself. I believe it is quite possible for little children, excellent mimics as they are, to perform with accuracy of pitch and rhythm, and with good tone-production, without really singing, in the true sense, at all. This is a bad attitude that is only too easy to establish. It accounts for the endless stream of "dead" performances in the world with only here and there a real singing or playing. It is better to have a very crude expression that is the child's own than to have a perfect expression that is merely a copy, or is the result of mere technical training, and *not* education.

But what can be done to develop good tone-production and accuracy of pitch? First of all, let the children hear nothing but good quality of tone in the speaking, singing and playing of the teacher. The unconscious influence of the environment is often more effective than our conscious teaching. It is a well known fact that children who come from homes in which good singing and playing are freely participated in sing well though they have never been taught—in the ordinary sense. Little children probably attain more in such things as art, music and manners through the influence of the real life of their homes than they ever attain in the artificial environment of the school. This is not always fortunate; some homes are harmful. But it is therefore especially important to provide situations in the kindergarten which are as much as possible like the real life in a good home. Indeed, it may well be that the association of music with an entirely artificial environment is the main cause of the lack of good singing in so many homes. Singing good songs becomes a thing to do in school; a teacher is needed. In other words, singing does not become a channel for the rich play-life of the child. It has been imposed from without. When he is free from the impositions of the school, he rushes back to those activities which are his very own; he avoids those of the school. So let there be many occasions for lei-

surely, intimate singing, playing, dancing and dramatic play, and mere listening, for no other end—for the child—than the joy of it all. Have just enough of it; never too much. Avoid yielding to the strong temptation to force the child's growth. We are all very anxious to serve the child, and in order to be more conscious of our service to him, we quite conscientiously direct him in all his activities. But teach less, and let the child learn more.

When the quality of singing is faulty, lead the child to correct it himself by intensifying for him the meaning of the song.

Finally, both tone-quality and pitch perception can be improved through "tone-plays." Some of those described in a pamphlet by Miss Alys Bentley are especially valuable. The "Wind in the Trees" is a lovely means of getting what some specialists call "voice-placement," and it may be a pure musical experience for the child. I have started many music periods by softly playing "Ding, Dong" which means to the children the bells that call them to singing. They one by one come away from whatever they are doing, singing "Ding, Dong" on the different pairs of tones—rhythmically arranged—which I play. Not one of them is unable to sing the "Bells" with correct pitch and good quality.

In the constant flow of new life into the world lies the hope of humanity. It is the blessed task of the music-teacher to enrich this life with the pure joy of his art, to save it from the soul-killing grip of the material.

THE SUPERVISOR OF MUSIC AND THE KINDERGARTNER

ELLA RUTH BOYCE, *Director of Kindergartens, Pittsburgh, Pa.*

"Singing in the Kindergarten" is a much to be desired beginning of the child's values in life. Our first consideration must be method. We must not teach, we must develop and the various phases of this process in any field are first to see to it that such an environment is provided as will stimulate the child's natural interest; second that opportunity be given him to reach to this stimulus, yes, even more he be definitely required to participate; and third that he be helped to appreciation and joy in what he is doing now, as to the actual singing in the kindergarten. It seems to me that singing in the kindergarten ought to be a matter of rejoicing to all who are concerned with it. At least for my own city I am sure it is.

I take it that the chief concern of the supervisor of music is to see that the little child finds his singing tone and uses it with joy on melodies that are of high standard. The kindergartner possesses also this same desire, but she has in the past felt that in addition to this the songs might be made to carry also a number of things which she was interested to have reach the child, of which perhaps we might put first group activity, that is to say she has been many times willing and will perhaps always be and even anxious that all should enter into the activity rather than that it should be of higher quality with fewer participants. Then again she has been much concerned with general ideas and therefore the content of the songs has been of more importance than the melody. It is natural that rather unmusical persons should be more concerned with the words of a song than with its musical idea. In fact I am certain that to many kindergartners it has never occurred that there is such a thing as a musical idea. The wisest and sanest procedure would seem to be to have, as we have done, collaboration on the choice of songs. That is in any new book which we desire to use, we have found this practice helpful. The Director of kindergartens goes over the book selecting songs from the point of view of content and the Director of Music then marks these chosen songs from the musical point of view. While this may eliminate some songs desirable musically, it gives a wealth

of material for every day use. I have been much struck with the failure of kindergartners to recognize the legitimate criticisms of specialists, particularly in the musical field. Now every kindergartner everywhere is intelligent enough to know and to accept the judgment of the English expert that she should not say "I have went" nor use similar expressions. But she is cheerfully willing to make quite as grave offences against standards in music, and even is serenely unconscious of these standards, regarding the criticizing supervisor as very fussy about little details.

Some years ago a Kindergarten Convention was addressed by an expert in music, who told us all the wrong things we do. At the close, a prominent kindergartner rose and said that in common with all experts he had told us many "don'ts" but not what we should do nor how. Now in my judgment the what and the how are the problem of the kindergartner herself. All any of the specialists can do is to direct her to the path; she must walk it alone. Here we touch a most important contact between special supervisor and kindergarten teacher. Few special supervisors can, and indeed none should be expected to be able to do anything with little children as successfully as can the one who makes them her special study. But a special supervisor can observe, criticize, and offer helpful suggestions, by which the kindergartner can amend her efforts.

Another thing we must keep in mind is the lesson of Emerson's essay on Compensation. We may so easily over-develop one thing and sacrifice something of more worth. Thus we may have the children sing with lovely tone, but have killed spontaneity, or we may so over-emphasize quality of singing that those who are unable to attain it are thus early made aware of themselves as failures, as lacking power.

The great factor in differences of opinion which may arise between music supervisors and kindergartners is lack of intelligent knowledge, each of the other's aims and purposes and lack of sympathetic appreciation of the desires and interest each of the other. The only way in which we can secure this is to find our common ground and on it decide together what things are essential; from this point mutual consideration of another's point of view will give us field for mutually helpful activities. We shall go forward most effectively when the slogan we adopt is that age old summing up of a wonderful picture of the attainment of the hopes of mankind which closes with these pregnant words, "and a little child shall lead them."

Fourth Day, Thursday, March 25, 1920

RURAL LIFE BETTERMENT THRU MUSIC

INTRODUCTORY REMARKS BY THE CHAIRMAN

MRS. HENRIETTA BAKER-LOW, *Supervisor of Music, Baltimore County, Md.*

In 1913, in Rochester Mr. Beach (who is on our program today) read a paper, which, if I remember correctly, was primarily concerned with the work of normal schools. He begged them to enlarge their programs so as to include planning and teaching for the country schools. One sentence, especially, stood out: "Of the 18 million children in our schools only 5 million (and they chiefly in cities and large towns) have music included in the curriculum; the other 13 million are mainly in the country districts where music has no place in the school."

The president of that year was so stirred by this one sentence and the musical isolation portrayed that she put aside a written president's address and instead, made an impromptu appeal for a memory list of 10 songs which we would agree to teach not only to our own schools but to outlying districts; in short, it was an appeal for missionary effort to bring town and country into sympathy by means of a common repertoire of ten songs. Many of you, present in Rochester, will remember that upon motion of Mr. Farnsworth immediately following a committee was appointed to prepare and submit such a list to the conference. Unfortunately it was the last day and the last session; unable to compromise on ten we started out with a list of 18 which rather defeated the memory repertoire for town and country but which made the beginning of organized Community Singing by this Conference. So you see we started out to help the rural situation but ended with a Community Singing Program.

Today after a lapse of seven years, music for country life comes to the fore and we have a morning's session devoted to it. Those who have looked at the program will notice no special large topic and this is intentional, I believe, on the part of Mr. Dann and myself. Our one aim is to give you a view of country life and country conditions from as many angles as possible.

SOME SUGGESTIONS FOR MUSIC IN RURAL SCHOOLS

PAUL E. BECK, *State Supervisor of Music, Pennsylvania*

There are two serious drawbacks to the successful advancement of music in the rural school. First, rural school teachers are not prepared to teach the subject of music. Second, there is a pitiful lack of suitable teaching material.

Normal schools do not plan courses in music that will meet the needs of rural teachers. A normal school graduate is expected to teach all of the common school subjects. But she cannot teach it.

There is no reason why the graduate of a normal school should not be able to teach elementary music. She need not be a musician to do so. It is not essential that she

possess a fine singing voice nor that she be a trained vocalist in order to present the subject of music interestingly to her school. Normal school students should be furnished with plans and outlines that will fit rural conditions. Not only should practical outlines be formulated in the normal schools, but students should be drilled in the proper use of them. This would be no difficult matter. The students should study and should *demonstrate in class* every phase of the elementary music which they would be expected to present to a school of combined grades. If graduates, so prepared, should later teach in graded schools, they will find enough published texts (perhaps more than enough) for their use.

Let us now consider the second phase of our subject.

It happens not infrequently that a rural teacher is well qualified to conduct a course of music study in her school. Her plans for doing so are thwarted in their very inception. She is confronted by a lack of suitable music books from which to teach. Her enthusiasm wanes. She is forced to abandon her enterprise.

An entirely new line of music material must be created for our rural schools. What is needed is a one- or two-book course, very carefully graded. It must be simple, strong and practical. It must contain thoroughly good and interesting music. All of its music and text, however elementary they may be, must be of such nature that it will be of interest to the older as well as to the younger pupils in the room. The matter of mature content combined with primary technical simplicity has never yet received proper treatment. We need songs that are good in literary and musical quality yet are interesting to human beings regardless of age. The songs should have texts composed of words of one syllable. So far as possible, the melodies should be written in quarter notes.

Many Indian songs have been composed by persons who were not Indians. Great quantities of children's songs have been produced by persons who were not children. Numerous song books for use in rural schools have been compiled and published by persons who never taught in rural schools. The Indian songs have been successful,—with the white man. The children's songs have been successful,—with the music teachers. The rural school music for which we are waiting should come from the inside, so to speak. Such persons should collaborate in its production as have lived in the country and taught and tried to present the subject of music in rural schools.

My hope for such a course is that in it music shall be taught, first of all, as *music*. There must not be a lengthy preliminary period of lines and spaces and other technical matter. We have tried to teach music from books and charts and blackboards until it has almost become an "eye-subject." Let us determine to make of it what it really is, an "ear-subject."

I have in mind a rural school in Pennsylvania. A competent man is employed to teach instrumental music. He gives both class and individual instruction. The school has three orchestras of which the first and most proficient is the smallest. It comprises eight members. The second consists of fourteen players. On special occasions these pupils are coached to unite with the first orchestra. The third is the beginners' orchestra. It is elementary in character. It numbers from six to twelve players. The school also has a mandolin club of nine members. The faculty contains a capable teacher of piano. The piano is placed in a small room adjacent to the main school room. Through an admirable arrangement, pupils leave the school room at any time for a piano lesson. The schedule is working smoothly. Students in the main room hear the tones of the piano all day. They are no more distracted by it than are their city cousins by the jangling gongs of passing trolley cars.

The report of the Music Section of the Educational Congress recently held in Harrisburg begins with this statement of its cardinal principle: The End of Public Education in Music is Appreciation. Any course in school music which permits its students to go forth after graduation without a distinct and well-defined appreciation of music has totally missed its mark. Many supervisors and teachers of music in the public schools of our

cities and towns are lost in a hopeless maze of technicalities. Their ambition seems to be to get pupils to "read music at sight." Such teachers are without real purpose. Observation has shown me that the teacher of the modest country school is sometimes accomplishing more that is of real worth in music than is her "graded course" sister in the city. All that the rural teacher needs for her happy purpose is enthusiasm and a phonograph.

The Pennsylvania Department of Public Instruction has prepared a list of educational phonograph records. The Department has also undertaken a project to establish a circulating library of talking machine records. Parcels of ten or a dozen records, together with analytical and fully descriptive literature on the phases of music covered by them, will presently be available to teachers in rural schools.

BEGINNINGS IN RURAL MUSIC

MRS. MARIE TURNER HARVEY, *Porter School, Kirksville, Mo.*

It is inconceivable that there could have been such isolation and such extreme individualism so near a good town. The Porter school district lay contiguous with Kirksville, a town of 10,000 and an educational center, but Porter district might have been in the heart of Siberia, so little was it affected.

For obvious reasons, this type of school—some 50,000 in the corn and wheat belt of the nation—is the only school which many thousands may attend. In February, 1913, an all-day session of patrons was called by the County Superintendent of Schools to meet in the Porter school house. A representative from the State University, one from the near-by Normal School and several teachers were to furnish the program of addresses. But the day before, a boy shyly asked me if I "would let the McDowell boys play for us." Of course invitation was promptly extended through the boy. When they played, the intense interest on the part of the audience, their eagerness for more "music (?)," the change in their faces showed a hunger for music that pointed my duty to satisfy.

To gain the confidence of that community, we had to proceed on an economical basis, yet to socialize that community, they and their children must have musical appreciation, must have this means of enriching character and life. And how did we begin? By choosing nature poems set to good tuneful melodies for the little children, the words written on the black-board and entered in a music note-book by all who could write. These, old and young sang together "to help the little ones," and good tone quality was quickly secured. Good folk songs and our best patriotic songs came next, and were utilized in every informal night gathering. The parents came to regard this opening feature of group singing, the children massed in front, always with a new song—as the best number of the evening.

This procedure went on until in 1915, I saw the need of competing with near-by town attractions. The music ability of the McDowell children made me think of a "band," because I saw such an organization serving a larger area at picnics and other out-door gatherings.

Through personal effort both the boys and their parents became interested in forming a "Boys' Band." The Municipal Band Director of Kirksville, a man with fine vision and sympathy, agreed to direct such band at the nominal price of $3.75 an evening if transportation were furnished. Mr. Frank Holton, Chicago, agreed to *rent* us the instruments at a very reasonable price.

On April 19th, 1915, the Porter Community Band was organized with the united support of the parents, its preamble reading, "It shall be the object of this Band to promote the *musical* and *social interests* of its members, and the community in general."

At another night meeting, May 22nd, the girls and younger boys were provided for by engaging a competent piano teacher to come to the school house twice a week, where a good piano had been installed by the Mothers' Club.

She would spend the day there, and each pupil appeared for his lesson as per schedule which had been worked out carefully for this group. Thus thirty-three boys and girls were going along together with their music studies during the vacation, the accustomed round of farm duties was brightened by a new hope, and old and young were learning how *not* to go *to town* for these better things for which all secretly longed.

On the night of July 14th, the Band made its début before the community at its night celebration (they had to be in the harvest field by day) and no sweeter music was ever heard by the parents and teacher than their first public rendition of "America," "The Red, White and Blue," and the "Star-Spangled Banner," all of which were recognizable. But it must be remembered they had to master the reading of music and the use of instruments with the little leisure that comes to the farm boy during planting season.

When America entered the War, there were twenty-two young men and women happily associated in their twice-a-week band meetings; it now ranked second to the excellent Kirksville Municipal Band, and played for Grange picnics and other rural affairs in the county, thus paying their way and arousing ambitions in many other country young folks.

One boy, a volunteer, became sergeant-trumpeter at Virginia Beach, Va.; another played the slide-trombone in Great Lakes Naval Training Station Band. One plays the cornet in the band in Grinnell, Iowa; one, the tuba in the Missouri University Band. Three play clarinets in the Kirksville High School orchestra, etc.

In May, 1918, a group of young children influenced by the example of their relatives and neighbors in the Band, on their own initiative proposed the organization of a "Junior Band." This was quickly done, and these children who could read music fairly well—who had handled the instruments of their relatives—made surprising progress. Their preamble states their purpose tersely, "to keep music *alive* in their community."

The Junior Band, fifteen in number, range in age from nine to sixteen years. They meet with the same Band director, in the little school house, Saturday *afternoon*. It is arranged to give them 30 minutes' daily practice at school, a fourteen-year-old boy leading with his cornet.

This young group appeared before the Missouri State Teachers' Association, St. Louis, last November; before some 2,000 farmers at their annual meeting, January 20th, and they have "set the state on fire" with hope for Missouri through her country children. This band will assist in a country life campaign in South Missouri, the first week in May and has had to refuse a number of similar invitations.

Musical appreciation is developed by means of a Victrola Special in the school house and carefully chosen records that are being slowly collected, a choice number of sacred music being a regular feature of the inter-denominational Sunday School which is also conducted in this building.

When it is understood that since last July 4th, the occasion of the Junior Band's initial public appearance, every grade school in Kirksville has undertaken a school orchestra; that the Teachers' College has introduced orchestra work in the grades of its Practice School; that the Sunday Schools are doing the same, the value of "demonstration" must be acknowledged; and among other things, the capacity of rural folk in a musical way,—that *music*, not more pigs and poultry, keeps the intelligent young people on the farms,—and that ultimately, it will mean a rural population that the nation needs sorely to steady it.

A NATION-WIDE CHALLENGE

FRANK A. BEACH, *State Normal School, Emporia, Kansas*

A few years ago Walter Savage Landor remarked that a singer had the brains of a nightingale. Mr. Herbert Witherspoon recently made the assertion that "the music student is the worst educated individual in the world." Mr. Henry T. Finck of the *New York Evening Post* inclines to the opinion that the mature singer is not so much better off mentally than in his student days when he writes "stupidity is the trademark of most singers." All of this would be merely amusing were it not for the fact that this organization is composed of teachers of singing and of persons very closely related to the general education of the masses from which the Witherspoons and the pupils of Witherspoon must come. These statements are not wholly without foundation. But we must bear in mind that one must speak in a loud voice and write in large letters if he would catch the eye and ear in these days.

There is crucial need and urgent importance of rural life betterment.

There is great migration from the rural districts to the cities. Why?

Students of sociology are agreed that in the unrelieved routine, the isolation, the monotony of a life unvaried by social or community activities worthy of the name, may be found the causes that lead the farmer to move his family to the city for education and enjoyment.

WHY NEED THIS LACK EXIST? While in the city the community life is almost wholly independent of the school exactly the reverse is true in rural districts. In the country the school with the exception of the church (too often no stronger than the school) is absolutely the only source of community life. What the rural school of today is, we already know. Teachers begin at the average age of eighteen. The term of service is less than two years of one hundred forty school days. More than one-third of the rural teachers have had no professional training; four-fifths are their own janitors and after building the fire and sweeping out, listen to—one can hardly say teach—thirty class recitations from a student body numbering in total from five to ten pupils. What ability or time has such a rural teacher to develop a community life that will hold the farmer and his children on the farm!

Why do not the Normal Schools attack the problem and properly equip teachers for these rural communities?

If *all* the students now enrolled in the Normal schools, public and private, were to go into the rural schools next September they would not be numerous enough to fill the vacancies. As long as the organization and conduct of the rural school makes impossible social life and community recreation so long will this migration of many of the best of our rural families to the cities continue. The more an individual farmer realizes the importance of rural betterment the more likely is he to migrate to the city.

For a generation educational experts and students of sociology and political economy have been endeavoring to solve the problem of rural education. An exhaustive review would be out of place here. Two fundamental principles, however, seem to have been agreed upon. First, that the one-room school with its box car type of architecture must go and that its successor is to be a consolidated school which shall serve a larger territory by means of adequate plant, proper equipment and well-paid capable teachers. Of such schools there are already in existence more than ten thousand. The second principle upon which all students of the rural problem seem to agree is that no system can be legislated or superimposed upon the rural community. They must result from an evolution from within.

As one who is interested in music studies the situation he is struck by an additional fact that neither students of rural education nor people in rural districts seem to take into account the possibility that music might play a large part in this reconstruction. An

examination of thirty of the most recent books dealing with rural life, not thirty lines referring to music can be discovered. Many consolidated schools do not include music. Norwithstanding the fact that we have not been called into council it is essential that we be alive to this question for two reasons; first, because we understand as no other group of people in the land, to a degree at least, the socializing power and community value of music; second, we know further that if we make no concerted effort one-half of the children of the present generation will grow to manhood and womanhood with little or no music in their lives. Since the evolution leading to rural betterment must come from within the rural communities the formulation of a long elaborate program is a mere waste of time. One thing we may do. It is simple but none the less important, viz.: CREATE A DESIRE FOR MUSIC AS ONE OF THE MEANS OF RURAL LIFE BETTERMENT. To this end I should like to offer suggestions. First, in your annual program and in mine let us make definite plans to come into personal touch with at least one of two rural schools in our own counties. Second, I would suggest the passage of a resolution urging upon the Advisory Committee of each state the importance of securing similar action on the part of every supervisor of music in the United States. Third, through the Music Supervisor's Journal let there be outlined a nation-wide campaign with the definite object of training and enlisting at least five students from every High School in the land. These students to make at least one visit into neighboring one-room schools and teach some simple community songs. Fourth, to arouse and enlist the private teachers in similar service I would recommend the active participation of supervisors in their State Music Teachers' Associations where such Associations exist. Incidentally such co-operation on the part of the supervisors will spell an undreamed-of efficiency in the average state association. Finally in every state the co-operation of the State Federation of Music Clubs should be secured in carrying out this program of service to adjacent rural communities. These suggestions demand no elaborate organization or expenditure of money. A great deal of work of this sort was done during the various war drives. The pleasure and inspiration which a trio of girls, a boys' quartet, a young violinist or a saxaphone player may carry to the little group in the neighboring country school cannot be over-estimated. I have known of four young people with a small harmonium in the tonneau of a car visiting five schools in the time of an afternoon. And think of the training in service these young High School people will receive!

Mr. Witherspoon may be right in his diagnosis of the students of singing in his and in other studios of New York City. In my humble judgment the greatest need in the lives of American musicians, teachers and music students whether in the public schools or private schools and conservatories, is a realization of the joy of unrewarded service.

The part that music shall play in the next decade in the program for rural life betterment constitutes a nation-wide challenge to members of this National Conference. No other organization is aware of the need for music in rural life. No other organization realizes the power of music for socialization. Furthermore I venture to assert that if the Music Supervisors' National Conference does not do this it will not be done.

SOME OBSTACLES TO THE PROGRESS OF MUSIC IN RURAL COMMUNITIES

MAX SCHOEN, *State Normal School, Johnson City, Tenn.*

I feel certain that you are on familiar terms with the general problem, and I wish therefore to occupy my allotted time in outlining for your consideration what, judging from my experience, are the big obstructions hindering the progress of music in the schools and communities of the open country.

The Status of the Rural School Teacher

I am convinced that music will never find a safe and permanent home in the rural schools without the active aid of the rural school teacher. It will not even reach the status of the step-child in the family of rural school subjects unless adopted by this person. Furthermore, the teaching of music, or let me rather say, the *having* of music, in a one- or two-teacher school is by far a more complex and difficult matter than that presented by the well-ordered and graded city or town schools. The rural school teacher then, in order to give the children some music, must be a better trained, and a differently trained person from her city associate. The fact is that these teachers are the youngest and the least well-trained part of the teaching profession. Most of them are below the voting age, and more than one hundred thousand of them are from sixteen to eighteen years old. Some of them have had as much as a high school education, while a large number lack even this minimum training. It is estimated that about one million children in the United States are being taught by teachers who themselves have had but an eighth grade education.

Now what chance does a subject like music have against such preposterous conditions?

The Status of Musical Interests—General

There are several very potent reasons why the great majority of the parents and teachers of country children fail to see any connection between music, education, and the welfare of the country home, church, school, and community in general. First of all, they have never been called upon to think of the subject, and naturally enough, what they know nothing about they don't miss. In fact, in many communities and localities where the more intelligent and ambitious teachers have introduced music in the form of singing of familiar songs protests have been made by some of the parents on the ground that their offspring were sent to school to learn something and not to waste time. It is purely and simply a case of ignorance, and surely ignorance is no crime on the part of the sufferer. Rather does the blame rest on the shoulders of those who are employed to dispel such ignorance. I need not tell you who the responsible parties in the matter of music are: a great many of them are listening to me right now.

Furthermore, the kind of argument usually advanced on behalf of music in education hardly has much effect on the little country schoolmarm, with little training and little pay, teaching her little children a few little things for a few little weeks, in a little schoolhouse with its little equipment. Neither does the usual argument for music appeal strongly to Farmer and Farmeress Jones. What that usual argument is you well know. I heard a prominent music pedagogue address an assembly of school teachers, the great majority of whom struggled daily against the elements of nature and ignorance in tiny dilapidated shacks on mountain side and valley. He was urging these people to put music into their schools, trying to convince them of its importance by quoting voluminously and learnedly from ancient and modern philosophers. Now Mr. Music Pedagogue would have made a much stronger point for music had he urged it upon them from the point of view of more and better hogs, corn and cattle, and how to make Johnny and Mary stay on the farm or keep them in the district school. And I believe that the chariot of music rides just as smoothly and comfortably when hitched to these very practical commodities as when drawn by the airy team of culture and refinement.

The Status of the Music Departments

The foregoing brings me directly to the third obstruction: the comparative indifference of the music departments in our normal schools and teachers' colleges to the state of being of music in rural sections, as well as their failure to provide prospective rural school teachers with the musical training fitted to meet rural school needs and conditions. I consider field work on the part of the music departments much more important and

valuable than even class room work, and for a very sound reason. As mentioned previously, but few rural school teachers ever reach the normal school stage, and consequently but a small fraction of country schools can be reached by the music department thru its students. Thru extension work, on the other hand, not only could more teachers be reached, but also the parents and school authorities, and it is with these that the beginning for music must be made. If the parents in a community, or the school officers, can be aroused to the point of wanting music for the children the problem is all solved. And this will never be accomplished until our music departments are willing to leave their comfortable class rooms and offices and betake themselves into the byways of the open country. It is also but sound reason to expect that every music department would make a close study of rural school conditions in the vicinity it serves and plan its courses in compliance with these conditions as well as the time at its disposal for imparting musical instruction to the prospective teacher. The most useless of all useless occupations to my mind, is our habit of complaining that we are not given sufficient time in which to train our students for work in music. I do believe that if we were to let fly a few bricks in our own direction instead of always directing them at the other fellow, we would accomplish better results all around. This habit of complaining strikes one too much like seeking an excuse for our own shortcomings and inability to cope with a situation that is ours to solve.

Furthermore, when I speak of extension work I do not mean sending a few records occasionally to a school or community, or giving an occasional concert in a rural section. Personal and collective work with teachers in the schools, periodic attendance at monthly teachers' meetings, addresses at rural community meetings, urging teachers to obtain music equipment and helping do so financially, work with county superintendents and other school officers, etc., such activities will bear permanent results.

The Status of Our Knowledge of Conditions

I have had some illuminating experiences with this phase of our problem, of which I'll mention but one instance, After a brief presentation of the situation in my state, and in the rural south generally, before the M. T. N. A., a prominent music educator from Illinois expressed to me his surprise at such a state of affairs and assured me that things were quite different in his state. But a few minutes later another well-known musician from the same state remarked to me, and I am quoting his own words, "If you'd go ten miles beyond my university you would find conditions precisely as you have pictured them in your state." Now whose statement would you have accepted? I accepted neither, but investigated. So let me quote for you a passage or two from the *Illinois School Survey*, and you can decide for yourself. The survey was made by members of the faculties of the University of Illinois and the normal schools of that state. Mr. Packard visited fifty-three schools in eleven counties. He refers to music but once in his report and this one reference states that "many schools have organs but very few of these are in condition to be played. One school had a good piano of its own." I could give a better report than this for any one county in Tennessee. Mr. Hill visited forty-two schools in eight counties. He makes no mention of music in his report excepting to say incidentally that in three schools children marched to music on the organ, and he gives a detailed description of the curriculum. Evidently musical activities did not impress him to the point of mention. Another investigator visited seventy-eight schools, and she states that in these seventy-eight schools she found seventy-one song books, and these were of inferior grade and material, with one exception only. Forty had singing in opening exercises. Again I could give a much better report of the schools in my vicinity.

I also asked the state authorities of the following states, New Jersey, Massachusetts, Florida, Wisconsin, for information as to conditions in their rural schools and the answers

contained invariably the words "we don't know," "possibly," "perhaps," "no data," etc. Only one superintendent seemed certain, he of Florida, and that because he was sure he had nothing to report. I give you their answers in the following tabulated form:

	Wisconsin	Mass.	New Jersey	Florida
Per cent of rural population...	57	5.9	no data	55.4
Per cent of children in rural schools.....	57.7	2½ in one teacher schools	no data	60
Per cent of schools giving music instruction as regular part of work.....	no data	very general	all	about 1 %
Per cent teachers in rural schools that had preparation for music.....	no data	56	80	1
Per cent rural schools having daily singing.....	no data	90	practically all	10
Per cent rural schools having some form of musical instrument.....	no data	no data	few without	5

What shall be done in view of these obstacles? I would suggest the following action to the conference:

1. That this conference, thru a committee, make an investigation, or request the national department of education that an investigation be conducted with the end in view of determining and ascertaining the exact status of music in rural schools and communities over the land.

2. That with this information as an instrument the normal schools and other institutions for teacher training take up the matter with the state educational authorities and institute a campaign for better prepared rural teachers, musically, as well as to create a sentiment for more and for better music in rural sections thru extension work.

3. That this conference appoint a committee to outline a course of study for teachers adequate to meet the primary needs and peculiar conditions of country schools, this course to serve as a guide to those who are preparing teachers for work in country schools.

RURAL LIFE AND MUSIC

HERMANN N. MORSE, *Board of Home Missions of the Presbyterian Church in the United States*

I approach this question from the point of view of one whose primary concern is with the development of rural community life and speak from that angle of interest, rather than as one who has any technical qualifications in the field of music. If there is anything special and peculiar to the process of adapting music to the rural environment, we must begin by considering the characteristics of that environment. Our easy speaking of the "outlying rural districts" shows in itself the focus of our thinking in these matters. It has always been our procedure to work out plans for the city and then see if we could adapt them to these outlying districts. But the rural community, from its own point of view, is not outlying—it is the center of life and requires to be considered and treated in its own terms.

In the background of the question is the rural community that once was. Its place in the development of American life is a familiar story. It was a snug little place, that old rural community—a fairly complete social entity, a little local world. It had a rich social life, centering around the household, and many common social activities.

What has been happening to this community is likewise a familiar story. Characteristically, and with few exceptions, the rural neighborhood has lost its homogeneous character. Its social ties do not bind it so securely.

Essentially this line of development has made our problem a community rather than an individual problem.

Music is an example of this change. In the old community they did sing. I do not know how well they sang, but I know that they sang. Singing societies and neighborhood sings were common. In how many neighborhoods did the young people regularly gather about the organ in some hospitable farm house parlor on a Sunday night to sing hymns and old-fashioned songs? Most of what is worth while in native American music came out of this period. Now there are still places in the country where they sing but what they sing is a different story. There are happy exceptions. There are Welsh, Danish and Moravian communities that have a magnificent musical tradition. There are places in the Southern Mountains where the old ballads persist. But it is not too much to say that in the average rural community if they sing at all as a community, they sing on a very low level of taste. At the same time, there are undoubtedly more individuals with a higher appreciation of good music. The South is a good illustration of what has happened. This is the only section in my knowledge where the singing school survives. There are large areas where one still finds the singing master coming out in the summer to hold a school, or where an advertised neighborhood sing of a Sunday will bring out the whole country-side for miles around. But the rural districts of the South are afflicted with shaped notes. They have been taught to sing only from the shaped notes and, as most every one knows, there is practically no good music obtainable in shaped notes. On the other hand, there are music publishing houses which specialize in each year bringing out a volume of songs, usually of the revival hymn type, with the apparent ambition to make each successive volume worse than any of its predecessors—and there are houses which have been known over a long period of years never to have failed in realizing this ambition.

Music is, I take it, primarily an exercise of the spirit. When a community or a people sings, it is because of spiritual passions or yearnings which are only to be so expressed. What we call folk music is merely the expression in rhythm and melody of such passions and yearnings. We have never gotten a great body of folk music except from the peasantry which remained on the land and lived its life deeply. Consequently, our only distinctively folk music in this country has been originated by the American Negro and the only other body of folk music which has been preserved has been preserved in the Southern Mountains. During the war it was not hard to make communities sing. There was plenty of passion and enthusiasm. But those who have tried to keep alive the habit of community singing have found that it was difficult to keep the expression when the passion had subsided.

Now this is the way I see the question at this time. I believe there are many signs of an impending revival of idealism. As steps along the way, I would make these simple and concrete proposals.

First, that such a body as this should definitely undertake to create or to render accessible and popularize a body of folk music, that is music which reflects fundamental social experiences, which expresses abiding rural ideals and which is simple, melodious and singable and is capable of arousing and sustaining emotions of a high order. There are such songs—plenty of them—but they are not easily obtainable, at least in any collection. Then, second, we should begin to find and train those who, in rural communities, can provide the necessary leadership. I think we cannot rely on a professional leadership. We must for the time being find and appeal to those choice spirits, wherever they are, who can lead in this thing and then make the necessary materials accessible to them. Theoretically, I suppose, the two institutions to train the individual are the church and

the school. Actually, neither of them is equipped to do it and it would be difficult to equip them. I have no faith in the feasibility at this time of any plan to make the rural school that we know the agent in this thing. The rural school that is still characteristic of the country is a passing institution. When we have completed the process of consolidation and the building up of strong centralized school centers, we will have a different situation. I fear the effects of any formal plan projected on too wide a scale. The desire for it is not yet sufficiently present. Therefore, we must build around those individuals—and there are many of them if we could but find them—who now have the interest and the ability to make the beginnings. Then we can utilize the phonograph, increasingly more common in school and home, particularly by furnishing selected lists of records which will lead toward the things that we want.

MUSIC IN RURAL SCHOOLS

AS SEEN FROM THIRTY YEARS' EXPERIENCE

LEE L. DRIVER, *Director Bureau of Rural Education, Commonwealth of Pennsylvania*

No nation can be greater than its individuals, and no individual is greater than his developed intelligence will permit him to be. Education has, of course, its various problems of application, and we believe that one of the greatest problems of education, if not the greatest, is that commonly known as rural education. There are many reasons for this. The rural schools have received so little attention that they have become woefully lacking in efficiency. It is generally conceded that they have suffered because of a lack of specific interest on the part of educators. More than 50% of all of the school children of America are to be found in the rural and village schools. Almost half the people of America live in what might be termed rural environment. Hence, anything that contributes to the advancement of the rural community is contributing to at least a majority of the people who make up America.

The rural community life must be enriched, and this can never be done by the "pouring-in" process. It must come through the community itself. It must be through the channel of education. It is clearly the problem of the school, for the school stands between the home and the church, or in short is the center of the hub of institutional activities.

In all this education, and the means that is to contribute to the enriching of community life, there is nothing that can mean more than music appreciation. This must come to the children through the public school and the public school can get it only through the teacher. We have all seen striking examples of this. The individual teacher frequently becomes the one great factor in crystalizing a community to a certain standard.

For many years I lived in Indiana near a city known everywhere for its music and musical appreciation, as shown by choruses, orchestras big and little, and all forms of music organizations. That city stood for these ideals because it had a real music teacher and director in its public schools. Only last Saturday in Pittsburgh I heard Stokowski present two gold watches to children who had won these prizes by writing essays on their appreciation of former symphony concerts. He remarked that that city was one of the first, if not the first, to take up a certain character of community chorus work. That city is no doubt proud of the work that its children are doing, but it is due to the influence of the same man who did so much for the Indiana city.

I have seen a whole community with seemingly no unusual musical talent transformed into a music appreciating people. A consolidated school of more than 300 children has two orchestras and they have a community band and chorus. It was no trick to put over the Liberty Loan, Red Cross, Thrift Stamp, or any war activity in that community, for all you had to do was to get the people together to sing.

The great need to get music into our public schools is that of the teacher. A working knowledge of music should be required of every teacher and until our schools are required to teach this subject the same as arithmetic, history, and geography, teachers will not be developed. Our rural schools are woefully lacking in this opportunity when so much could be done by only a little effort. Every school should be taught to sing and this is not a difficult thing to do at all.

I recall my own experience as a child that we had no music whatever in the public school until a band of so-called music teachers struck the little town, after a week's advertising that for the small fee of one dollar per pupil they would teach the community how to read music and sing in the short space of one week. They came. They organized a class of something like 200 people. We had one lesson before school in the morning, one before school in the afternoon, one at the close of school in the afternoon, and then an extra long lesson after supper. A part of the program also was to give a grand concert at the close of the week's training, and what a concert it was! Everybody was there, enthusiasm ran high, and the people sang. Those music teachers did exactly what they said they would do. They taught the people of that community how to sing, and the influence of that one week's singing school is still felt in that community.

Where it is possible schools should have a music supervisor that would go from school to school, even in rural communities, giving probably one lesson per week and supervising the work of the teacher the other four. This can be and is done. In the larger type of rural school the special teacher is a possibility, and in the consolidated school the music teacher and director is a certainty.

But we believe that under present conditions music will go into the rural school by the aid of the phonograph more than any other way. Every school room should have its machine upon which nothing but the best well-selected records should be permitted. A little trouble may be experienced at first in creating a standard of this kind, but once fixed, no other would be thought of by the school. To those who have not seen this worked out in the rural school it is almost unbelievable the amount of good that can be done.

This is not an extensive proposition. A working library of records may be installed in the county and kept in the office of the county superintendent as a distributing point. These records may be sent to various parts of the county when they are needed for a particular purpose, always, of course, under the direction of the counsel and advice of some one familiar with good music. If the records are the property of the school they can be exchanged with other schools, and many valuable records are had at the cost of but few.

I want to tell you of one example that came under my observation showing the influence of the phonograph in a public school. I asked the children in an Orphans' Home, how many of them had a selection they wanted the teacher to play. Every hand, of course, went up. I then asked this little boy what he desired, and his reply was "Please, Mr. Driver, have her play the Sextette from Lucia."

Music appreciation and application so to speak can be had also in the same way. Music in the school in this way becomes a part of the life of the child. It gives him a new sense of the fitness of things. The rural child is entitled to it and will take to it if only given the opportunity. Put the music into the school, make it a requirement of the qualifications of every teacher, and in a short time you will soon have a music-loving rural people.

Let me give the following incident as an example of music appreciation. I read Guest's little poem "It Can Be Done" to a school one day last year and asked the children to interpret it for me. The poem, as you will remember, is—

Somebody said that it couldn't be done
But he, with a chuckle, replied

That "maybe it couldn't," but he would be one
Who wouldn't say so till he tried.
So he buckled in, with a trace of a grin
On his face. If he worried he hid it.
He started to sing as he tackled the thing
That couldn't be done—and he did it.

Somebody scoffed: "Oh, you'll never do that;
At least no one ever has done it."
But he took off his coat and he took off his hat,
And the first thing we knew he'd begun it;
With the lift of his chin, and a bit of a grin,
Without any doubting or quiddit,
He started to sing as he tackled the thing,
That couldn't be done—and he did it.

There are thousands to tell you it cannot be done;
There are thousands to prophesy failure;
There are thousands to point out to you, one by one,
The dangers that wait to assail you.
But just buckle in with a bit of a grin,
Then take off your coat and go to it;
Just start in to sing as you tackle the thing
That "cannot be done"—and you'll do it.

I asked the school for the secret of success in the selection, or what they thought was the real reason for it. One boy immediately championed the fact that "He started to sing" when he tackled the thing and defended his position splendidly. He was opposed somewhat by another boy who thought it was the grin that did it. After this boy had given his reasons for thinking that it was because of the grin, the other boy showed his keen sense, I think, of music appreciation when he said, "Mr. Driver, that's all right, but a grin ain't nothin' but a song bustin' out on your face cross-wise."

Let me say in conclusion that I believe that we should have music in every rural school regardless of its size. This music should be of such a character as to meet the needs of the music requirements of the community. Teachers should be required to have license in music the same as other subjects. Whenever it is impossible to have a special teacher, the work should be outlined by a supervisor and carried out by the regular teacher. Music should be a part of the regular course of the normal schools. The music of the school should be such as to inspire better music in the home and church.

sank back again. I do not think he ever recovered his mind, and he is not living now, but that temporary influence upon that mind is an illustration to you of the great power of music upon the health of people, upon the health of your children, upon your own health and upon the health of the community, and that is only a suggestion.

The suggestion is that we want a great American art of music. I saw advertised in a paper, I think within a day or two, that Miss Rosa Ponselle is to sing with Caruso here in the Grand Opera House next Tuesday night. Before the war that could not have been done with any success. Before the war the ideas of the American people concerning music were so misdirected that they thought no person could really be a musician unless he went over and stayed at least four weeks in Paris or Rome or some part of Europe. I have known many a young lady and young man to sing so acceptably as to bring tears to a great audience, and then have known them to go over to Europe, stay a couple of years and come back finished. (Laughter.) Yes, they were finished, no success after that at all. There are two reasons why the education of our musicians in foreign lands is a mistake. The first reason is that it is rather unpatriotic so long as we can give just as good instruction on this side of the sea. There is a lack of patriotism about that which you had emphasized here and I need not repeat, but the other thought is that we need a National American music, something fitted to this continent. We went over and secured German musicians, and the war has kept us out of Germany. It seems as though Congress is going to keep us out of Germany for some time to come. Consequently we cannot get German music again as we did have it. Our tide has turned against it. It is a good thing that it has, not that I am prejudiced against German music or German musicians, but it is a good thing it has because German music in Germany is the highest and grandest thing you can hear when you are over there, and *Il Trovatore* in Rome is something worth going across the sea to hear, but when you bring that national music, beautiful as it is, honored as it is, over to America it is not in harmony with the natural sounds, the sounds American winds and waters make, and certainly not with the natural voices of the American people. You go to a concert, you who are trained in music. A man comes out. His pronunciation may be clearly English or clearly American, and you can tell instantly whether he is a Frenchman or German or whether he comes from Russia or England. You can tell by the tone, the peculiar tremor in his voice, or something that I cannot scientifically describe, which you may know, but I can do it with all my lack of musical training. I had to teach music to work my way through college, but that is so long ago I have forgotten even what I did know, and you did not have to know much to teach music then. But I say that there is an American ideal of music that must be insisted upon, and we want an American music. We want an American Opera, a real American Opera, not something borrowed from Germany, from France or from Italy, as grand as their music is in other places. We ought to study their music just as a cultivated man studies foreign languages, but the real music that we need is from some genius that may be sitting in this hall at this moment, who will be so filled with the American sounds and combinations of sound along the great orchestra of the winds, the sounds of America, as to build up a real home American music, and that will be real art in music in America. (Applause.) That will advance this great idea of patriotism in America. It will build up institutions that are American, that are worth the respect of the whole country, and have a character in America that other nations will respect, and a moral influence which will keep them at peace when armies and navies could not do it is a greater thing for America than to have an army or navy ever so great. It would be one of the greatest influences upon the world for us to have a great national school of music. (Applause.) It should be definitely recognized. It can be found. You can find it. I have referred to Rosa Ponselle who sings at the Grand Opera House, they tell me, next Tuesday night, she and her sister. They were little waiter girls, and they sang in Sunday School on

Sundays, and their voices were known and people recognized their Sunday School work and their churches were proud of them, but every one said to them, "You cannot expect to go ahead of anything more than mere concert work if you stay in America. You must go over there." Rosa and her sister said, "Why, we have to earn and take care of our father and mother. We cannot leave. We cannot fail to get our ten dollars a week. If we did we would starve. Father and mother would starve and we too." So Rosa and her sister had to work for ten dollars a week, but Mr. Caruso one day said to Rosa, "I don't believe it is necessary for you to spend all your money to go over to Europe in order to be a Grand Opera Singer. I believe if you put your mind right down to it you would be acceptable." So they had this idea that Rosa and her sister would go to a teacher in New York, and that they would not let anybody know but that they had been to Europe, and then appear on the platform, but it could not be concealed. As Rosa Ponselle came upon the platform all knew she was an American and had never been in Europe and had no chance to get over there, no money to spend for those teachers that lead people altogether astray. She was singing the right kind of music, singing in the right way, and it is a matter of pride to me, though I have no time to go to operas or theatres, that she is coming to Philadelphia next Tuesday evening because she is an American (Applause), a real downright prima donna American, all American, not a thing in it that belongs to other countries.

So I say that all our music must be that very, very soon, and I want to insist, as a preacher of the Gospel, that you as teachers also in your future gatherings or before you go there think of the art of music, more of its art. Music that is adapted to the ball room is not adapted to Church, and music you would sing at a funeral is not appropriate to a dance. There is an art in music of appropriateness which seems to be so generally broken up, I cannot understand it. I go around through the country. I speak in almost every State every year and have done so for many years, and music often precedes my address or my sermon, and I hear most absurd things in music in churches. I intend mentioning in a moment, though I should not speak more than five minutes more, how I went to Church in New York to exchange with one of my ministerial brethren, and as I walked up the aisle of that beautiful Church an officer of the Church came across to me and said, "Sir, the choir will open the services." Well, they did. (Laughter.) They opened the service. I had heard the Soprano was paid $4,200 a year. That is one of the things. In order to get any good music in this country teachers have got to be paid more salary right off. (Applause.) I had heard that this Soprano had $4,200, which is not more than she ought to have but it was an unusual salary for a Soprano, and so I wanted to hear her sing. I went up and sat down on a sofa on the platform of the pulpit, and the choir were perched on a shelf up over my head. They began the music. I waited an embarrassingly long time for something to happen up there. Finally I heard the rustle of skirts and then one or two little giggles. Then I heard the Soprano begin. She struck the lowest possible note that her cultivated voice could reach. Then she began and went or rather cork-screwed her way up and up and up and out of sight and she stayed up there. Then the Second Bass began and wound his way down, down, down, down, away down to the hades of sound and he stayed down there. (Laughter). I have often asked myself why they did such an absurd thing as that in a Church when there should be an art of music that should sing the right thing in the right time. Church music is a special art by itself as Opera music is by itself, and we ought to be able to divide up this great art and get specialists in these different divisions. Do you think that squealing up in high C and roaring down to low B was real music? I do not think it was worship. Worship? Why, if I had stood on that sacred desk and positively sworn at the people it would not have been greater sacrilege than that exhibition up on that shelf. (Laughter.) There was no music about it. There was no worship about it. What is music? Music

is such a combination of sound as moves the whole man on to noble deeds and deeds that are remembered in history have been often those that have been wrought out under the powerful inspiration of the right kind of music. Music for the battlefield wins many a victory, and music in the right place of the right kind wins all kinds of moral victories among all classes of men.

I thank you for coming to Philadelphia. I feel proud of your visit and I want to impress upon you that I am extravagant but speak with studied care when I say that the sessions of those that are now laying the foundations of American music are really of more consequence every day than any single day of the American Congress in Washington. (Applause.)

MR. COOKE: I want to tell you something that none of you or very few of you are willing to believe. Doctor Conwell recently celebrated his 78th anniversary in Philadelphia.

THE PRESIDENT: No word of mine is needed to make clear to Doctor Conwell our very hearty appreciation for his address. You have been fine in your attention and in your interest this week.

Business Sessions

THURSDAY, MARCH 25, 1920

PRESIDENT DANN: The subject to be considered is the future policy of the Conference, concerning sectional branches, as stated on the programme. A committee of past presidents of this organization was appointed by the President. The committee has given very careful consideration to the subject, and its report will now be made by the chairman, Professor Peter W. Dykema.

MR. DYKEMA: Ladies and Gentlemen and Members of the Conference: what will be said is the result of conferences, and by no means merely my own individual expression. This committee was appointed by President Dann and included the past presidents of the groups that were concerned. Two communications went to all these presidents. The material of the second was based upon the replies to the first. The replies of the second formed the basis of the first conference that was held after we reached Philadelphia. There were three conferences held by the committee present. This entire matter, as formulated, was submitted to the Board of Directors and the officers forming the entire Executive Committee, and each word that I shall read has been approved by this Committee of Past Presidents and the Executive Committee of our Conference. I shall now read this through exactly as they have given it, word by word. If there are any questions after that I shall be glad in so far as I can to answer them, and if I cannot answer them to ask other members of the Committee or Executive Committee to answer them for me.

(Report read. See page 176.)

This completes the report. We now stand ready to answer questions that may come up if there is any discussion.

MR. HAYDEN: It occurs to me that this last sentence suggested by the Executive Committee, raises a question which might better not be raised. I do not see why this body should take a stand that it would not be expected to take on the first step towards a union meeting. Even if it is not expected, I do not see why we should make a statement of that kind.

MR. DYKEMA: I may answer that the point of view of the Committee in all its discussion was this: the first or paramount duty before us is to maintain a strong central body, in which we can focus the thoughts of the Nation, as far as our subject is concerned; that in order to do this we must have a close relationship to every part of the country. For that purpose the second part of our plan was suggested, that of continuing the work, which has been so well begun, of developing the state organizations. Now, it seemed to your committee that if those two phases of the matter were taken care of, that there could be well left to individual initiative any further organization. We saw no objection rather, as was stated in this report, we look with favor upon any combination which would forward this cause, but we thought we had all we could do to take care of the great national organization and of the state organizations. There is going to be no distant policy, no policy of aloofness by any means, but there is always a possibility that in the endeavor to branch into other lines there may be some misunderstanding. It is merely a question of who shall say the first word. Whenever the national organization receives an invitation from any group of people—and you remember that they are in constant

touch with all the people through the state organizations, and all that a state organization or an organization of two or three states has to do if they are desirous of forming a sectional conference, is to say "We should like to establish some definite relationship between the national and the other," then the National Conference stands ready to give an ear, and in so far as its purpose as a great national organization can be carried on, to make such connection. It is merely I think a question as to who shall give the first word, and we have felt in this case that the initiative must rest with the group rather than with the central organization. But I am sure there is no spirit of controversy, no spirit of offishness in the national organization on that matter.

THE PRESIDENT: Are there any further remarks? A motion will be in order for the conference to endorse the report of this Committee. The chair is of the opinion that the Committee would like an expression from the Conference. A motion to accept the report of this Committee and approve it will be in order.

MR. DONNELLY: I move that the report of the Committee be accepted, and that it shall serve as a guiding policy of the Music Supervisors' National Association.

MR. COX: I second that motion.

THE PRESIDENT: It is moved and seconded that the report of this Committee be accepted and approved, and that it form the basis of the policy of this Conference concerning the matter under discussion.

The question being on the motion of Mr. Donnelly it was unanimously carried.

THE PRESIDENT: The next order is the regular business session of the Conference. Is there any unfinished business to be attended to? The chair has an impression that an amendment was offered at the last meeting looking to a change in the method of nominating the nominating committee.

MR. MILLER: The mover of that motion is not present, and to bring the matter before the house I should like to call for the reading of the amendment.

"The officers of the Conference shall be nominated by a committee of five, the members of this committee to be elected in the opening business session of the Conference by a majority of members of the Conference in open meeting. This nominating committee shall nominate two members of the Conference for each selective office of the Conference."

MR. MILLER: I should like to offer an amendment to the amendment in the way of a substitution. By way of preface I would like to say that there has been some feeling among members of the national conference that the powers and duties of the Conference were exercised rather too largely by a small group. When we met at Evansville an amendment was adopted that was a move towards democratizing our method of choosing officers. Before that time all the nominating committees had been appointed solely by the president. That year we began a custom which was then embodied in an amendment, to divide the responsibility of naming the nominating committee among seven different officials, namely, the Executive Committee, the president and first vice-president, each one appointing one member of the committee. It still seems to be unsatisfactory to quite a number of people. The amendment that you have heard read, to my mind, is very unsatisfactory and would be productive of confusion and not produce good results. If there is a desire on your part for a change in the method of selecting the nominating committee I should like to offer this in substitution for Article 6, Section 1:

> "The officers of the Conference shall be nominated by a committee of seven. The members of the nominating committee shall be elected by an informal ballot of the active members of the Conference. The ballots shall be deposited with the treasurer of the Conference before noon of the second day of the Annual Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count the ballots and announce the result not later than ten o'clock of the following morning. The seven persons receiving the highest number of votes shall

be declared the nominating committee. In case of a tie vote for any two or more persons, the Executive Committee shall decide the tie vote. No person shall be considered for president or vice-president who has not attended at least five annual meetings of the Conference."

I move the adoption of the amendment.

THE PRESIDENT: The question immediately arises whether the substitution is germane to the amendment. From a first reading it would seem to me that it is entirely correct as an amendment to the amendment, with the exception of the last clause, which gives new material concerning eligibility. That would seem to me hardly material for amending this amendment. In case it is not germane it could not be accepted as an amendment but would have to be taken as a new amendment and lie over for a year.

MR. MILLER: As the amendment has not been seconded, I will omit the last clause from the amendment, that referring to the eligibility of the president and vice-president.

MR. HAYDEN: I rise to a point of order which I will put in the form of a question. Has either one of these amendments been presented by a majority of the board of directors?

THE PRESIDENT: As the chair understands it, the amendment was regularly proposed and brought before the meeting in 1919, and was by constitutional provision left over for action until this meeting.

MR. HAYDEN: Is the motion just proposed a substitute or an amendment to this amendment? If it is a substitute it cannot be acted upon unless the mover of the other motion consents.

THE PRESIDENT: The chair understands that the substitution is an amendment by form of substitution to the amendment, and therefore in order.

MR. THOMPSON, of Joliet: I beg to second the amendment to the amendment as given by Mr. Miller.

THE PRESIDENT: The question now is on the amendment to the proposed amendment, which has been made and seconded and is open for discussion.

MR. GEHRKENS: I am thoroughly in sympathy with the various moves to democratize the election of officers. I was very much interested in the amendment proposed last year because I have been concocting in my own mind an amendment which a group of us thought might be proposed, to the same end. As I think of the amendment to the amendment which we are discussing just now, it seems to me that my scheme goes a little further in the direction of democratizing the whole matter, and before you vote affirmatively on this amendment, which I think is a very great improvement over the present practice, I would like to offer as part of the discussion, if I may, the idea which some of us entertained last year. If it is not out of order as part of this discussion, I would like to say, that, in brief, the idea consisted in not having a nominating committee at all, but to have, in the first place, a ballot which should be in itself a nominating ballot, the first day or two of the convention, giving every one an absolutely open chance to nominate his own candidate; then taking two names of those who have the highest number of votes on that nominating ballot, and balloting finally on those two names on the last day or next to the last day of the convention, giving ample time for counting the primary ballots received in between. I will not take the time to read that. I do not speak in opposition to this amendment to the amendment. I am simply saying I am agreeing with the general plan but am wondering whether we do not want to go a little further while we are at it.

MR. MCCONATHY: I appreciate, of course, what Brother Gehrkens has said. He has voiced the sentiments we all feel, that everybody should have a share in the nomination of the officers of this association, but just as our United States is a government by representation because it is felt that the representatives can better discuss the affairs of our Nation and arrive at a wiser conclusion than some of us (perhaps you wish to question that) so I feel that a wiser conclusion might be reached by a group selected by us to canvass thoroughly the entire situation before making nominations for us to act upon. The

matter of officers of this association is a serious matter. We must consider geography and a great many other matters in our nomination of officers, and I feel that a representative group of our people, selected in the most democratic way, would be better qualified to discuss the problems involved than would our association as an entire body. That I think would be most particularly true if, as is very likely, we move from one part of the country to another and naturally bring into our association people who are not conversant with all its history and the development by which that history was made. I therefore argue in favor of the amendment to the amendment, which I think is quite in conformity to our American institutions of representative government.

MR. MILLER: I should like to say that originally and in fact for three years I have been considering the advisability of the very thing Mr. Gehrkens has mentioned, of having the entire list of nominations voted for by the entire body, but while seriously considering it, we know the absolute impossibility and impracticability of discussing here in this body the merits or fitness of any candidate in a public meeting. A small group like seven people can discuss all sides of the question in every relation. You will have the same privilege of electing your representative as we have in any other kind of representative government. It is a republican form of administration rather than a pure democracy. I should be willing to go as far as any one in the matter of making the whole thing democratic if such a thing were practicable.

(Article 6, Section 1 was read.)

THE PRESIDENT: Mr. Miller, the chair would like to ask what became of the rest of this amendment which reads "The nominating committee shall nominate two persons," etc.

MR. MILLER: It was the intention it should take the place of the other entire amendment.

MR. DYKEMA: That is simply a new method of obtaining a nominating committee and has nothing to do with the nomination of officers.

MR. MILLER: You will see by the section it certainly takes the place of the whole section.

MR. DYKEMA: The question is whether you want to substitute the first part of it or take it all in.

MR. MILLER: The whole thing.

MR. WEAVER: This last remark has interested me personally. Does Mr. Miller wish to substitute his amendment for the entire amendment as presented last year? If so, I personally object to it. I approve of Mr. Miller's method of getting a nominating committee, but I personally want that nominating committee to nominate two names for each office, as Mr. Gebhart's amendment was presented last year. If Mr. Miller's amendment or substitution is for the first half of Mr. Gebhart's suggested amendment, I am heartily in favor of it.

THE PRESIDENT: The chair understands that the amendment to the amendment presented by Mr. Miller, is a substitute for the entire amendment offered last year.

MR. GEHRKENS: I think a good many of us feel that the plan of presenting two names to be nominated is a great improvement over the present plan, under which all we do when we come to vote is to vote as the committee dictates. I think that is what Mr. Weaver has in mind. I think a good many of us feel the same way.

MR. WEAVER: It seems to me that Mr. Miller's suggestion here is so entirely different from the original that unless he wishes to qualify it and make it refer simply to the part of the amendment which was presented last year, it is not capable of being acted upon at this time. If Mr. Miller's substitution simply relates to that section of the amendment offered last year, it seems to me it is a substitution truly.

THE PRESIDENT: The Chair rules that the point is well taken. Unless the second part of the original amendment is left in, the substitution becomes new matter, because

it very materially and vitally changes the intent of the original amendment. If Mr. Miller is willing to allow his substitution to substitute for the first section and leave in it the last section, which reads:

"The Nominating Committee shall nominate two members for each selective office of the Conference,"

then we can go ahead and vote upon the substitute.

MR. MILLER: Since you have made that ruling, in order not to lose the amendment this year, I will accept the qualification with the consent of my second.

MR. THOMPSON: I consent.

MR. MILLER: We will include the latter part of the amendment.

THE PRESIDENT: The proposed amendment will be voted upon now. Would the Conference care to hear it again?

VOICES: Read the whole.

(Amendment read.)

MR. BREACH: Does this mean if a person does not attend the Conference he loses any chance to vote on the officers?

THE PRESIDENT: The Chair understands that that question is not brought up in this amendment.

MR. BREACH: It seems to me it eliminates the possibility of anybody voting for an officer unless he is able to come to the Conference. If prevented by illness or some other cause he has no chance to express his wish regarding the officers.

THE PRESIDENT: There is no provision made for voting by mail?

MR. BREACH: What would prevent a person sending his vote by mail if he sent it in time?

THE PRESIDENT: That is a new question which has not been considered as far as the chair is aware.

MR. BREACH: There is nothing to prevent it that I can see in the amendment.

THE PRESIDENT: As the Chair remembers, the Constitution provides that voting shall be done by members present, and in order for members to vote by mail an amendment to the Constitution would be essential.

A MEMBER: What is the question the gentleman has asked?

THE PRESIDENT: The question is asked whether this method of nominating the nominating committee would allow members to send in their votes by mail when not attending the meeting. The answer has been made that there is no provision for non-resident voting. Is the Conference ready for the question?

The question being on the adoption of the amendment as amended, it was unanimously adopted.

THE PRESIDENT: The next business will be the reports of standing committees. Committee on School Music Credits by Mr. McConathy.

MR. MCCONATHY: I take pleasure in reporting that the Committee on Credits has completed its present labors and the result is a pamphlet which is now in the hands of the United States Commissioner of Education, and will shortly be published. We earnestly hoped that this pamphlet would be issued before this meeting but unfortunately great wheels grind slowly, and we are still awaiting its appearance. The pamphlet will give this information. It will tell the status of music as regards entrance credits and as regards credits towards a degree in practically every college and university in the United States. That will make it possible for any high school principal or teacher of music to inform students accurately as to just what they may expect in regard to entrance credits in music and in regard to graduation in music in any college or university in which the high school students may be interested and towards which they are looking. In the second place, the pamphlet will give a résumé of present conditions in the high schools

of the United States, telling what is being done in the way of music work in various high schools of the United States. In this latter part of our report there is not an attempt to tell what each individual high school is doing. Obviously that would make the report too bulky. We are attempting merely to give statistics regarding the present music practices in the high schools of the Country and with regard to the colleges, and not only are we giving general statistics but specific statements regarding the work of each college. I sincerely hope that this pamphlet may be issued by the Government for our use before the close of schools this spring, but I cannot promise that.

THE PRESIDENT: Evidently the Committee has made important progress. Will some member of the Conference move that the report of the Committee be accepted and the Committee be continued for the coming year?

MR. FERGUSON: I so move.

The motion was seconded and unanimously adopted.

THE PRESIDENT: Committee on National Week of Song, Mr. H. O. Ferguson, Chairman.

MR. FERGUSON: I shall not take the time of the Conference to read the report as given by Mr. Hall who is the National Secretary. The Committee was composed of Mr. A. J. Gantvoort of Cincinnati, Miss Clara Sanford of St. Joseph, Missouri, and myself. I want to report greater activity in the Week of Song this year than ever before. I received many letters and turned those over to Mr. Hall, in Chicago. I want to thank Mr. Dykema for his fine notice in the Supervisors' Journal because that notice is what started most of the queries that came to my desk. Mr. Hall said that the co-operation of the Conference in naming the committee increased the National Week of Song idea over one hundred per cent this year. He would like to have us continue this committee to work in conjunction with him in this work.

I should like to tell you of Mr. Hall and his work. This is a hobby with Mr. Hall, the National Week of Song, and he is not finding any fault, but the work in issuing these directions for the National Week of Song cost him personally over $1000 this year alone, and his office help were taken from their regular work with his company to do this work for him. I think it is a fine movement. I should like to ask if I may for funds to aid in promoting the National Week of Song. It seems to me fairly representative. With your consent, I will not read the report but will hand it to the secretary for publication. I sincerely hope you will appoint a new committee. (For complete report see page 181.)

THE PRESIDENT: What is the pleasure of the Conference? Shall the Committee be continued or a new committee appointed?

MR. HAYDEN: I move the report be adopted and the Committee continued for another year.

The motion was duly seconded and unanimously carried.

THE PRESIDENT: Committee on School Survey. Mr. Charles H. Farnsworth.

MR. FARNSWORTH: Mr. President, the Committee's report will be brief. We have been going on with the work we started last year. That was a continuation of work started the year before. It is well to bear in mind that we first tried to get the drift of opinion on a few formulated facts, and a survey was sent out last year and tabulated. While people express opinions very readily in ordinary conversation they are very reticent about expressing an opinion based upon a per cent grade. For instance, where shall we look for the result of school music, in school or out of school? The question was asked to be answered by per cent, say fifty-fifty, half the result in school and half out of school, or one way or the other. This was, of course, merely to get the drift of opinion and not facts. But while we had a good many replies, nearly one hundred, it was not large enough to give results that were satisfactory. The Committee went on to take up a new form of questionnaire where the fact itself would be investigated by questions to be answered by

yes or no. That questionnaire has been prepared but unfortunately the chairman did not feel able to put in either the time or the money to carry on so extensive a piece of work.

The Committee asks to be excused from further work, for this reason, that the organization of the Educational Council, of this body, which has taken place at this meeting, is to consider this very question of investigation and gathering of facts. It seems hardly proper to keep on doing the same thing when the Council is to do that work, so that I wish that the Committee's report might be accepted and the Committee discharged, and that the unfinished work of this Committee be turned over to the Council to do what seems best with it.

THE PRESIDENT: You have heard the suggestion of the Chairman of the Committee on School Survey. He requests that the Committee's report be accepted and the Committee discharged, and that the duties of this Committee shall devolve upon the Educational Council. Is there a motion to that effect?

MR. BIRGE: I will make the motion.

The motion was duly seconded and unanimously carried.

THE PRESIDENT: Committee on Community Song Books. Peter W. Dykema.

MR. DYKEMA: Ladies and Gentlemen, the work of the past year of the Committee has been probably the most strenuous of any period, and it seemed to us that while every period has been important, possibly there is no time in which the importance of the work of this Committee, especially of its publication, is going to be of such weight in the history of the music of this country. In our opinion the great weight of the responsibility of carrying on that movement for Community Singing, which was so greatly accentuated by the Great War, not instigated, not begun, as was well pointed out by Mrs. Low this morning, because we must remember it was in 1913 that this Conference got its work under way regarding Community Singing, is going to rest upon the public schools. I think if this Committee has ever been weighed down with a sense of its responsibility and duty it is at present. War with all its power has brought with it an enormous interest in singing. On the other hand it threatens absolutely to do away with all the standards in regard to material we sing that we have been trying so hard to set up. It is a difficult task to retain this enthusiasm for singing and not allow ourselves to be carried away by inferior material. Just to note an instance, at our banquet the other night we were in a care-free mood. There is no reason at all I suppose why we should not have some of the same liberty and freedom that comes to ordinary folks, but certainly if anybody were to record the singing which was used by the supervisors when they were in a free and care-free mood he would not have an exalted opinion of the quality we believe in for recreation. (Applause.) I am not saying this in a spirit of criticism because I am sure at times I sing popular songs with some vigor myself, but I believe we must not allow the impression to go out that when it comes to recreation the only thing that there is in the world is the popular song. We have other standards, we have other ideals.

I believe we have an immensely more difficult task upon our hands now than we had some years ago because this whole pressure of the movement is upon us and we are threatened with being engulfed in it the same as most people are. I do not need to tell you that during the year the Committee has got out the latest edition of the Community Song Book and we hope that for a long time it will be the latest edition. We appreciate the difficulty the Committee has been placed in by the changes we have had to make. Remember that our Song Book came out just before the war and that during and since the war there have been all kinds of readjustment. We have tried to keep pace with these readjustments. If we have delayed a long time, and I know many have been greatly disappointed at the late date of the appearance of this Community Song Book, it is because we wanted, as far as we could, before publication, to adjust ourselves to later conditions. I assure you that the four men who have been on this Committee have given thought and time in the midst of extremely busy days, in order to do this. I am sure

they are glad to do it, but I must say that there have been busy days. We have this thing before us and we trust it is going to stay for two, three or four years. You may be certain that we are not planning another edition now, as we were almost as soon as we got the others out. We now have an idea this is going to be quite a permanent institution. We may also say that the complete edition is under way, and we hope that it will soon be available for you, containing accompaniments of all these standard songs. One other thing I should like to bring up for your advice. It is a matter that has been suggested by one of the members of the Committee. You will recall that the four members of that committee are Mr. Dann, our President, Mr. Earhart, Mr. McConathy and myself. One of the members of the Committee has suggested that there is need for a song sheet, a sheet of texts only, and that the present available song sheets are only those that are largely filled with popular song material. One of the members of the committee brings up the suggestion as to whether there is not a place for a sheet containing a number of more singable songs. It would duplicate in other words a portion of our song book. I should like to put a series of questions to you. How many of you would find use for a song sheet which is not met at present by this book? Will you put up your hands? The song sheet will contain only words, you understand. Let us say for the sake of argument that the song sheet would contain the words of 65 or 55 of the songs, approximately half of those in the book. Would that meet a need? Evidently in places, it would. May I ask about prices? If this goes out we want to get it out in good sized type on a good kind of paper. Both paper and printing are expensive. I should like go know the limit of price you think would be most available. That to a certain extent will decide how many songs we can have. We have these three prices in mind, $5 a hundred, $3.50 a hundred and $2 a hundred. I do not believe we can get anything out that will contain sufficient material to be valuable and in good enough shape, that can be sold for less than $2 a hundred. How many of you would approve of $5 a hundred providing you got more material in it? How many would approve of $3.50 a hundred? How many would approve of $2 a hundred and all we can get for it? Evidently most of you.

MR. MILLER: I might suggest that in nearly all the schools represented here there is probably a printing press where they print their own songs. If you think a moment, in nearly all cases the schools would be very glad to do that free of charge.

MR. DYKEMA: How many, in spite of the presence of printing presses in schools, still would want a song sheet selling for $2 a hundred? A goodly number.

A MEMBER: How about copyrights?

MR. DYKEMA: We shall use the same material that is in the song book of which we have the rights.

A MEMBER: Does that prevent school printing presses from printing those songs?

MR. DYKEMA: It is contrary to law unless you obtain permission from the publisher in the case of each individual song. Of course, a large amount of the material in our book is non-copyright material, so you have a perfect right to reprint a large share of the material that is in the song book. The Committee has absolutely no objection to its being done. There certainly will be no money made upon this song sheet. In concluding the report I will say the Committee will further investigate the question of the song sheet. It feels it will have as its future duties only the question of studying material to be used, the seeing through of the complete editon and the question of getting out band and orchestra parts which are still ahead of it.

THE PRESIDENT: The Chairman of the Committee desires to have his wish authorized. What shall be done with this Committee? Obviously the Committee might be authorized to continue its work. Is there a motion to that effect?

It was so moved, seconded, and unanimously carried.

THE PRESIDENT: The next business is the report of the Nominating Committee for officers for 1921.

The report was presented. President, Mr. John W. Beattie, Grand Rapids, Mich., First Vice-President, Miss Julia E. Crane, Potsdam, N. Y., Second Vice-President (Editor of Music Supervisors' Journal), Peter W. Dykema, Madison, Wis., Secretary, E. Jane Wisenall, Cincinnati, O., Treasurer, Frank A. Beech, Emporia, Kans., Auditor, Phillip C. Hayden, Keokuk, Ia., Member Board of Directors, Mabelle Glenn, Bloomington, Ill.

THE PRESIDENT: What shall be done with the report of the Committee?

MR. MCCONATHY: I move the report be accepted and the Secretary instructed to cast one ballot for the officers named.

The motion was duly seconded and unanimously carried.

MR. DYKEMA: I should like to ask one question. How many people did you nominate for the Executive Committee?

MR. BIRGE: One.

MR. DYKEMA: Does not the election of Mr. Beattie as President create a vacancy?

MR. BIRGE: Mr. President, it does create a vacancy, and if it is the wish of the Conference the Nominating Committee will make a nomination for that vacancy, though we could not make it until after the election.

MR. DYKEMA: That would be actually essential if the president-elect resigned from the Board of Directors, would it not? Would it not be necessary for the President-elect to resign from the Board of Directors, since he has now been elected to the office of President?

THE PRESIDENT: Will the President-elect please come to the platform?

PRESIDENT-ELECT BEATTIE: Ladies and Gentlemen, I find myself in a somewhat embarrassing position. I have been saying rather publicly for several days to several of my friends that whoever followed Doctor Dann would have a very unenviable job and a very difficult task. (Applause.) Now I find myself in a position where I literally will have to swallow my own words. I must confess to a rather humble feeling when I consider the illustrious people who have preceded me in this position. I can only say that if my lack of years and experience in handling affairs of this size can be somewhat made up for by earnestness of purpose, enthusiasm and willingness to co-operate with you all, and a desire to secure co-operation from you all, then I shall do the best I can with those difficulties I have mentioned, because I will try to bring to the work all the enthusiasm that is in me. I certainly appreciate the honor for I consider it a great one, and can do nothing less than offer my resignation as a member of the board of directors.

On motion of Mr. Birge the resignation was accepted.

THE PRESIDENT: The next business will be to hear nominations for the vacancy in the Board of Directors.

MR. BIRGE: We nominate Mr. Ernest G. Hesser to fill the unexpired term of Mr. Beattie.

MR. PERCIVAL: I move the secretary be instructed to cast the unanimous ballot for Mr. Hesser.

The motion was duly seconded and unanimously carried.

MR. FERGUSON: May I say a word that Mr. Birge has omitted? Mr. Hesser is a member of the Nominating Committee. We did not know of this vacancy and did not take up the matter of filling it. Mr. Hesser to-day is called to New York City. The other six members of the Committee unanimously agreed upon Mr. Hesser. I want to say he had nothing to do with it.

MR. HAYDEN: Last year in St. Louis an amendment was offered to the Constitution that the active membership fee be increased to $2.00.

MR. DYKEMA: This would come in as an amendment to Article 4, Section 1, which would then read:

> "Dues for active members shall be $2.50 for the first year and $2.00 annually thereafter."

THE PRESIDENT: Then the amendment would be to substitute the words "Two dollars" for "One dollar fifty cents" in this Article.

MR. DYKEMA: I should like to amend the amendment to make dues for active members $3.00 for the first year and $2.00 annually thereafter. It is certainly a very slight increase considering the enormous increase that is going on in the cost of everything and the very commendable increase that is happening with the salaries of many people.

THE PRESIDENT: That seems to be in line with the amendment made by Mr. Hayden last year. Does any one second the amendment?

MR. PERCIVAL: I wonder if the Committee would be willing to increase the associate membership fee?

THE PRESIDENT: The chair may be allowed to call attention to the fact that associate membership carries only attendance at the meetings. The volume of *Proceedings* and the Supervisors' Journal are not included. Are there any remarks?

MR. FITHIAN: While the reason for this motion is quite apparent, yet it seems to me my recollection is a mere increase of funds in the treasury may be a mistake, so I would like to talk along that line.

THE PRESIDENT: The Chair is very strongly of the opinion that the object of this amendment is to increase the funds in the treasury.

MR. FITHIAN: It is a question in my mind if we are going at it in the right way. I noticed this morning we had a Committee on Necrology. It seemed as though that was a very appropriate committee in the condition of this organization as it already exists. It looked to me as though you were something like an old colored fellow who said there were three classes of membership, active, honorary and transient, and spoke of transient members as those who were very much in a trance. You will pardon me if I put myself into this thing. Some years ago I was appointed a member of a committee on legislation in the New Jersey State Teachers' Association, of which I am a member, to interview the Legislature with reference to some legislative business that was very important for the betterment of our condition. The Governor asked me who was behind a certain program, and I told him the State Association. He said "How many members have you in the State Association?" We said to him "We have about two thousand." He said "How many teachers have you in the State of New Jersey?" We said to him "About nine thousand." He said "You come here and ask us to legislate for the minority. What does the majority want?" To make the application there I would say this, that he gave me some inspiration to go out and get to work. I was forthwith appointed chairman of a Committee on Enrollment. Every county in the State had its member or two members, according to the size of it. We determined we would stop with nothing short of personal violence to enroll every teacher in the State of New Jersey under the banner of the New Jersey State Teachers' Association. I got busy as did the Committee. I wish to report, while it may not be of any importance to you, that at our last meeting 14,730 teachers were enrolled as members of that Association out of a possible 16,000. What I am arguing for is this. I believe what you need, rather than a good committee on necrology, is a good committee on enrollment. I believe that the splendid reports that come here and are printed in that Annual Report are worth their weight in gold to any man or woman who is not fortunate enough to attend these meetings. It has been my first attendance at one of these meetings. I have a school board, like some of the rest of you, who are generous in everything you want provided you do not want anything. They are all good fellows with whom I associate freely, but I believe if you will get a live Enrollment Committee, get out into the States with members of that Enrollment Committee from the various states, with a little ginger and pep back of those fellows to go after every supervisor of music in that state with this Annual Report behind you, which is worth its weight in gold, as I said before, and make them understand this, the one thing that they must have to keep them abreast of the changes constantly occurring,

that when you are going to have something that is going to build up your Organization, I do not believe that increase in dues will be the means of getting very much more in your treasury, because I am of opinion you would lose a sufficient number of members who would quit because they had to pay an extra amount for this thing. They are not yet impressed with the usefulness of this Association to them, which can only come through a good, husky committee of which I have spoken. I believe unless you do something of that kind you really are going to lose rather than gain. I have no objection to paying $2.50 or $3.00. I think it is well worth it. I know and see what is going on, but tell the other fellow that, who has perhaps not less than I have and is further away from that which you are doing, and I fear you will suffer the consequences.

A vote being taken on the motion it was announced as 82 Aye's and 78 No's.

MR. DYKEMA: Mr. Chairman, it would be extremely unfortunate to take a decision on any such vote as this. I am sure if we cannot come much more nearly to concurring I should be most desirous of withdrawing the motion even at this late hour. May I say one or two words in regard to what moved me in making this suggestion? The amount of work this organization is doing is constantly increasing in its scope and in the cost of endeavor. It is by no means limited to those people who come to this group. Doctor Dann in that paper which he read as the President's Address, you remember, for instance, said he thought we ought to increase the number of printed copies of our Proceedings from 800 to 2000, that we ought to endeavor to put our Proceedings into all libraries and all normal schools and universities in this Country, that we are keeping our light under a bushel by getting out this material and not causing it to be circulated. Consider also his remarks with regard to the Supervisors' Journal, with which I am in hearty accord—that instead of issuing 9,000 copies to which we have slowly grown in five or six years, we should immediately issue 20,000 copies, and by that means reach not only a great number of supervisors but also other people interested in music. It is getting now very hard to determine where the line is to be drawn between supervisors and people interested in music. We are teaching so many people and we want to teach more people who are engaged in private musical instruction. We want to give them ideals of public school music work. We are trying to teach superintendents and trying to teach boards of education. Doctor Dann has announced the greatness of the federation of women's clubs and all these organizations of women who want to know what the schools are doing. It would be very fine if we could so increase our circulation as to put them in touch with all these things. We have an educational council which is endeavoring to carry on the investigation of conditions in schools throughout the country. One of the investigations that has been asked of that council is that of ascertaining the laws that exist in various states of the Union, with the idea of correlating them. The question was brought up in one state that they could not possibly have outside music because the laws of the state forbade giving money to anybody unless he was employed by a school board. We have to make investigations of that kind. We have to help people throughout the country. The individual supervisors are not in a position to do these things. It rests on the National Body to go ahead with such things as that. We have many things on our hands. Take the question of state organization. We have an enormous bill for stationery this year but it has been one of the best things we ever did, constantly making people feel the relationship of all these groups. These are only samples of the expenses we are undertaking. All of them are desirable. We have gone along on this small fee. You all know what fees are for other organizations. You know that we have had no increase that is comparable at all with the increase of everything. For instance, the prices of the Music Supervisors' Journal have almost doubled. Fortunately I think it is going to take care of itself by advertising. Advertisers have shown a splendid spirit, but we cannot go on forever asking advertisements. There are other matters we have got to do if we want to make ourselves increasingly useful. It seems to me, after I heard the report from Mr. Dann,

that the Music Supervisors of this Country are anxious to be of service and to give their money in order to carry on this cause. I believe we are taking an extremely foolish attitude when we deny this increase. Here we have the greatest expense we ever had for a Conference. People came greater distances this year; nevertheless they are here for this Conference. The growth, if compared to the small amount of money we put in, is as nothing compared to the result we can have if we get a good, vigorous organization behind us. I hope we will settle the matter one way or the other. If we cannot get within more than three or four votes of settling it, let us leave the thing exactly where it is.

MR. BROWN, of New Jersey: I might say while I voted against the suggestion, it was only because there was doubt in my mind as to whether the additional amount charged would not offset the number we might lose on account of the increased cost. If that is eliminated I shall be perfectly willing to vote for an increase.

MR. WEAVER: I call for a recount of the vote.

A MEMBER: I want to explain the stand I took against the motion. It was for my assistants more than myself. I had to advance them money to get them to join in one or two cases and they have not paid their dues.

MR. MCCONATHY: I talked about this last year, and I hate to say this, but the last two presidents we have had have suffered financially because we could not get enough money to pay postage bills and other things. I said last year I did not want to see that thing happen again. I do not want to call on Mr. Beattie to pay any bills for this Conference. I think we certainly ought to give him enough money. I, as State Chairman, sent a letter to every supervisor in my State and paid the postage myself and do not care. We ought to have money for those things. That is the way to get your members.

MR. STOCK: It seems to me it is a question of what the organization wants to do and then how much it is going to cost to do that. It is a question as to what this is worth to this Association. It is putting a price on it, and I believe that it will be just as easy to collect $2.00 as $1.50. I am in entire sympathy with what the gentleman said about an effort being made to increase the membership. I think this Organization is doing wonderful work. I do not know when I have been so much impressed as I have at this Convention. I want to see that work go on. I believe it will be a very simple matter to enroll 2000 members within a year at $2.00. I think we ought to put that price on our own valuation of our Association.

MR. BERKOWITZ: If the increase in price will carry the Supervisors' Journal into the home of every private teacher, as representing the high schools of this Country, I think it is well worth the price.

MR. STRAUSS: I think we have two things to consider. My vote was against this proposition. I have a feeling that $3.00 for enrolled membership would bar out many young supervisors. For the rest of us who have been members of the Association for a long time the question is a different one. I have not the least objection to $2.00, or more if it is necessary.

THE PRESIDENT: Perhaps it is not clear to the Conference that they are at liberty to put the two questions separately. The first part suggested by Professor Dykema was to increase the active membership for new members from $2.50 to $3.00. That is what we are talking about. Another part of it is to increase renewals from $1.50 to $2.00. If it is the wish of the Conference to let this vote stand and go on considering the increase for renewals, that can be done, or we can reconsider.

MR. CONGDON: The teachers of this whole Nation are making a heroic and successful fight for higher salaries and it does not look just right to quibble over fifty cents.

THE PRESIDENT: We will consider the vote has not been announced. Those in favor of the motion increasing the membership fee for new members from $2.50 to $3.00 will please rise.

The motion was carried.

THE PRESIDENT: The question is regarding renewals, the proposition being to increase the renewal from $1.50 to $2.00.

A MEMBER: I move we unanimously endorse the value which this conference is to us by volunteering to give fifty cents more each year, making it $2.00.

THE PRESIDENT: We appreciate the spirit of the motion but a motion is already before the house.

The original motion was unanimously carried.

Invitations for next year's Conference were then presented from New Orleans, Minneapolis, St. Joseph, Mo., Cincinnati, and Columbus, Ohio.

The informal ballot resulted as follows:

New Orleans	50
Minneapolis	38
St. Joseph	35
Columbus	35

THE PRESIDENT: According to the Constitution the entire responsibility of deciding upon the place of meeting rests with the Board of Directors who must consider it from all angles, but they desired and have always asked for an informal vote of the Conference.

FRIDAY, MARCH 26, 1920

THE PRESIDENT: Report of the Educational Council by its Chairman, Mr. Earhart, of Pittsburgh. (See page 177.)

The report was unanimouly adopted.

THE PRESIDENT: Will every chairman of a State advisory committee present kindly come to the stage? While we are assembling, the vice-president, who was yesterday elected treasurer of the Association, has a word to say to the Conference.

MR. BEACH: I appreciate very much the honor conferred upon me. Some of my friends asked me to think it over during the night. I have come to the conclusion that it would be very unwise for me to attempt next year to fill the office of treasurer. I thank you very much, but in Kansas we do things in a rather large way, a good many of those things centre in Emporia, and if I undertook this work which you have been so kind as to invite me to undertake, it would simply mean that I would have to neglect some things that have been mapped out for the next year, which I feel are very essential. Therefore will you please understand it is not through any unwillingness on my part to do anything towards building up the Conference, but merely because I believe, in view of existing conditions and conditions for the next year as already planned, that this will be impossible.

THE PRESIDENT: It will be necessary to make another nomination for the office of treasurer. The chair assumes that the committee on nominations has this in charge.

MR. BIRGE: I nominate Mr. Karl W. Gehrkens of Oberlin, Ohio, for treasurer.

THE PRESIDENT: Mr. Karl W. Gehrkens, of Oberlin, Ohio, has been nominated for treasurer to fill the vacancy caused by the resignation of Mr. Beach. The nomination has been seconded.

The motion being to elect Mr. Gehrkens as treasurer it was unanimously carried.

THE PRESIDENT: The chair desires to ask, before we begin what perhaps should be the most interesting part of our proceedings for the week, what shall be done with the vacancy in the board of directors caused by the election of Mr. Gehrkens as treasurer? Has the committee on nominations any recommendation to make?

MR. BIRGE: We have nominated Mr. Charles H. Farnsworth, of New York City, to fill the vacancy for the unexpired term.

The nomination was seconded. The motion being to elect Mr. Farnsworth, it was unanimously carried.

MR. MILLER: I believe we have legislated Mr. Gehrkens out of office this morning as a member of the board of directors without his consent. Probably the proper procedure would be to have his resignation. I believe Mr Gehrkens ought to be consulted about this because I believe it is not usual to legislate a man out of office without his consent.

THE PRESIDENT: The chair understands that Mr. Gehrkens has been consulted.

MR. MILLER: All right. Let it stand.

THE PRESIDENT: There is no one to whom the president is so grateful and in whom he feels so much pride as this group of people that are on the stage this morning. They represent much that has been done this year for the success of this meeting. While representatives of the whole forty-eight States are not here, practically every State has made a report or is ready to make one. Those whose representatives are not present have sent their reports by mail and have sent a large amount of information and printed matter and done an enormous amount of work. The Conference should understand that, and when they do understand they will surely appreciate what it means to have the benefit of the work of those committees which are represented here by their chairmen, a large proportion of whom are on the stage. If we had sufficient time and room we would like to call all members of the committees to the stage and hear from each one. The chairman proposes to call the roll of States. The original plan was to read such reports as had been sent in beforehand but that is obviously impossible owing to lack of time. The chair suggests to the chairmen present that it will perhaps be necessary to make only very brief reports this morning. We have the great privilege of having these reports printed in the volume of proceedings, so that when we get that volume we can have a résumé of the condition of school music presented by a live committee in practically every State in the Union. Let it be understood that the report is in the hands of the president in nearly every case where the chairman is not present.

The States were then called in alphabetical order. (See page 184.)

The Treasurer's report was read.

The Treasurer's complete report is printed on page 210.

THE PRESIDENT: You have heard the report of the treasurer. What shall be done with it?

On motion the report was accepted.

THE PRESIDENT: We will now hear the report of the Committee on Necrology.

MR. MILLER: Before this report is submitted may I move a resolution in regard to Mr. McElroy? I move that this Conference express to Mr. McElroy its sincere appreciation for his efficient work as treasurer during the years he served this Conference, and that the Executive Committee be instructed to present him with an honorarium of $75 in expression of our esteem for his services.

The motion was seconded by Mr. Ferguson and unanimously carried.

DOCTOR LUTKIN: I am sure you all feel there are certain things music does that nothing else in the world can do so well. It is a community act. We do the same things, actuated by the same feeling. That is an extraordinary thing about music. It is not listening to music, it is singing and taking part in music that does great things for us. I want to thank you most heartily because it was one of the high points of my very long career as a choral conductor. I thank you very sincerely.

THE PRESIDENT: We shall now have a few minutes with Mr. Kenneth Clark, of Community Service, Incorporated, New York City.

MR. CLARK: There are three reasons a supervisor should be tied up with community music. First, he will have an opportunity of carrying out his ideals that he may have with regard to making good citizenship further than we can in school. In the second place he may be able to draw attention to his school work, to draw the commendation of the public to that school work, thus strengthening his own position. In the third place,

he may through affiliation with music associations fill up his own financial resources, so we will be able to draw all the while a bigger class of people into school music, that men will have part of the time devoted to school and part of the time devoted to community music work, with a salary to be paid jointly by civic associations and boards of education. Mr. Bowen of Michigan is an excellent example of that. I would like to put those three things in your mind.

(A number of slides were displayed for singing.)

One of the things we are trying to do in Americanization work is to use folk songs both in the original and translated forms. We pick out an Italian song here because they probably are more familiar to our general population. We go among Italian people and say to them "We Americans generally want to sing your songs in English. Will you help us?" Then we throw the words on the screen, first in the original and then in English.

THE PRESIDENT: We will now listen to the report of the Committee on Resolutions by its Chairman, Mr. Will Earhart. (See page 182.)

The report was unanimously approved.

THE PRESIDENT: It gives me the greatest pleasure to close my labors for the year by introducing one who needs no introduction, Mr. Beattie, the new President, and Miss Sanford, the supervisor of music in the place to which it has been unanimously decided to go, St. Joseph, Missouri.

MISS SANFORD: We are glad you are coming!

MR. BEATTIE: If we can make you as happy a year from now, that is all we can ask.

Reports of Committees and Officers

(Note: For a number of shorter and less formal reports see preceding pages of business sessions. Also consult index at back of book.)

REPORT OF THE COMMITTEE OF PAST PRESIDENTS

The Relation of the National Organization to Sectional Conferences

The purpose of the Music Supervisors' National Conference, formulated in the Constitution of 1908, reads as follows: "Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the public schools." Since that time, the scope of our work has been greatly enlarged and its value enhanced by the results of our own labors and by improved conditions brought about by many influences.

We believe that the strenuous labors of the faithful supervisors who created and have maintained the conference have been crowned by an unprecedented success in the development of the organization, which has already come to be a great national force for the recognition of school music.

In carrying out our purpose, this organization has moved cautiously but steadily and has endeavored by breadth of outlook, wide geographical distribution of members, officers, and meeting places, to give significance to its national character.

In the opinion of your committee the need for strengthening the national character of our endeavors has lately become of transcendent importance for the following reasons.

(1) It is increasingly evident that music organizations of the country frequently duplicate efforts, divide their strength, and still at times leave certain fields uncovered. We feel, for instance, that the cause of school music would be greatly benefited by closer co-operation between the department of music of the National Education Association and our conference. In these days of efficiency and close organization, we must study carefully the means by which other organizations have covered the entire field and have avoided duplication of effort.

(2) Experiences of the last four presidents of our Conference in developing the state advisory council (especially the remarkable growth which has taken place under Dr. Dann, who has added to the state representative a state committee and has provided each group with stationery, indicating the connections with our conference) can be interpreted only as a sign of the valuable relationship which can be established between the central and state organizations. The whole present trend of educational work is toward state organization.

(3) The movement to create a federal secretary of education with a seat in the president's cabinet must inevitably include a bureau devoted to music education and the commissioner of the bureau would natually seek and constantly need the assistance of our national organization. Only by maintaining such national strength can we hope to be effectively heard in Congress among other national organizations. There must be maintained a cohesive, efficient, closely co-ordinated working body of supervisors representing every state and section of the entire country if we would secure for our subject the rights, recognition and emoluments which it so richly deserves. Any adverse action or

division or relaxation of our efforts must result in hampering and restricting, if not nullifying the great work that has already been done.

Your committee, Mr. President, therefore recommends:

(1) That every endeavor should be made to expand the national aspects of our organization by such means as have already been found valuable and such new ones as have been used by other organizations or we may develop. We suggest the desirability of emulating the example of the teachers of English, Physcial Culture, Art, Industrial Arts and the Kindergarten. These all have strong national organizations meeting annually; but they also under the same officers maintain sections in the National Education Association and the superintendents' meeting. Those groups also maintain strong state sections, which function as parts of the state educational organizations. The National Federation of Music Clubs and the General Federation of Women's Clubs have similar plans of organization.

(2) That the conference in its membership, officers, and place of meeting shall take care that all parts and sections of the country are considered.

(3) That we urge our state advisory committees to form and strengthen state organizations of those interested in school music.

(4) If any group of such state organizations or any group of supervisors from states not organized shall deem it expedient to organize a sectional group that any and all such organizations shall have the hearty support and good will of the national body.

Any relationship that may be established between the national and the sectional conferences shall come only on the initiative of the latter.

In conclusion, we wish to reaffirm our belief that the best policy of the Music Supervisors' National Conference is to continue in the future, as it has in the past, its national work for higher standards, better co-ordination, and stronger organization for effective service to the 23,000,000 children in our public schools.

FRANCES E. CLARK
P. C. HAYDEN
E. B. BIRGE
C. A. FULLERTON
WILL EARHART
C. H. MILLER
OSBOURNE MCCONATHY
PETER W. DYKEMA, *Chairman*

REPORT OF THE EDUCATIONAL COUNCIL

Your Educational Council wishes all members of the Conference to feel that the Council is but carrying out work which they and all interested in musical education wish to have done. As the Council is a comparatively recent addition to our organization, and as the Conference has lately added largely to its membership, we think it advisable that the original articles under which the Council was formed and has been operating should be read at this time, as a matter of general information. They were adopted in Evansville, Ind., in our annual meeting of 1918. They appear in the form of a motion and discussion, which were as follows:

"Motion by Alice C. Inskeep, Cedar Rapids, Iowa: I move, Mr. President, that we inaugurate a plan to incorporate a permanent Educational Council, as an integral part of the Music Supervisors' National Conference. This Council would serve the Conference in the capacity of an advisory body. Its function would be to deliberate upon those larger problems of vital importance relating to music in the public schools and other allied organ-

izations, which cannot always be adequately discussed in the regular meetings of the Conference.

"It is understood that only such persons as have made some significant contribution to the literature or practice of music in the public schools and who shall have been in active service for at least five years, shall be eligible to membership in this Council. The number composing the council shall not be fixed at this time.

"That the plan may be operative as soon as possible, I move further that the active members of this conference be asked to ballot on ten members. The ten persons receiving the highest number of votes shall constitute the initial membership of the council. Additional members whose qualifications make them desirable may be chosen by the council itself.

"I move further that the ballot for the Council be taken at this meeting and that all active absent members of the Conference shall also be given the opportunity to ballot by mail as soon as practicable after the close of this meeting.

"The secretary shall be instructed to mail blank ballots to absent members, such ballots to be returned to the secretary and included in the final count.

Mr. Karl W. Gehrkens, Oberlin, Ohio: This motion is a long one and in order to explain the main purpose, I said when the proposition was made a day or two ago, to some of us, that we have an educational council not to have charge, in any way, of the business affairs of the association, not to be a temporary body, which gets together for a year and then disperses, but to deal with educational problems, to be permanent so it may go on working at certain things through a period of several years. When this proposition came up it struck a good many of us as being an extraordinarily good thing to do as a means of increasing the efficiency and scope of the work of this Conference. I second the motion of Miss Inskeep."

In 1919, in St. Louis, the Conference further adopted two amendments to the constitution. Together the two paragraphs are as follows: "In each and every State and territorial possession of the United States of America there shall be a State Advisory Committee composed of active members of the Conference. The number and method of selection of the members of each Committee shall be determined by the Executive Committee.

It shall be the duty of each State Advisory Committee to co-operate with the Executive Committee and the Educational Council in such activities as may be delegated to them by the Executive Committee or by the Educational Council with the approval of the Executive Committee."

We wish to call the attention of the members generally to the relation of the State Advisory Committees to the Council; and moreover to point out that just as the Council needs the support of the State Advisory Committees, so do those Advisory Committees need the support of each and every member of the Conference in their respective States. Will you please get the picture that is in our minds of an army of supervisors distributed all over the United States and her possessions, ready on call to co-operate quickly and decisively in collecting information and participating in actions that will be of incalculable benefit to us all?

As reported in St. Louis last year, eight inquiries have been undertaken by the Council. The Council was divided into committees, one committee for each subject. Again as a matter of information we wish to bring these subjects before the Conference, and add the names of the committee members. They are as follows:

I. Music Credits in Colleges and Universities and Propaganda for more advanced Study of Music in High Schools. Messrs. McConathy, Gehrkens and Birge (Mr. Birge as additional member outside the Council).

II. Courses for Training Supervisors of Music and the Grade Teacher in Music. Messrs. Gehrkens and Dann.

III. Extension of Music to all Schools not at present including it. Messrs. Miessner and Dann.

IV. Inquiry into salaries, living conditions and expenses of Supervisors of Music. Mr. Giddings and Miss Inskeep.

V. Preparation of suggestions for Standard Courses in Music for (a) Excellent Schools; (b) Good or Ordinary Schools; (c) Fair or Sub-Average Schools. Messrs. Earhart and Dykema.

VI. Definition of Attainments Specified in Courses of Study as an aid toward defining Standards of Measurement for Use in Survey Work. Messrs. Farnsworth and Miessner.

VII. The Development of Vocational Music Study in Grammar Schools and High Schools. Messrs. Miller and McConathy.

VIII. Articulation of School and Community Music. Mr. Dykema, Miss Inskeep.

The Council has made progress in these investigations. This will be referred to later. It has held meetings in connection with the present annual meeting. These Council meetings began at ten o'clock Saturday morning, March 20, and were almost continuous throughout Saturday and Sunday. All ten members of the Council were present in the greater number of the meetings.

Reports of the committees named above were received, and the continuation of their work was a prominent feature of discussion. Some points in these discussions are of immediate interest to the Conference.

The work of Committee No. 1, on Music Credits in Colleges and Universities and Propaganda for more advanced Study of Music in High Schools, was progressing toward completion when the Educational Council was organized, this Committee being already appointed by concurrent action of the Music Supervisors' National Conference, the Department of Music of the National Education Association and the Music Teachers' National Association. It has now been completed and a report is submitted for publication to the United States Bureau of Education. Before this Conference meets again it will probably be published. Every member of this Conference should anticipate its publication, write to the U. S. Bureau of Education, Washington, D. C., for copies, and aid in seeing that copies are placed not only in the hands of every supervisor of music, but also in the office of the principal of every high school, where students may refer to them and ascertain the practices of colleges which they might possibly enter, with respect to accepting high school music credits as college entrance credits. Good music courses in high schools, and proper encouragement of colleges and universities that give proper recognition to music, will both be prompted by such action.

Discussions relative to the prosecution of the inquiries named soon developed that two problems confronted the Council, both connected with framing, preparing and circulating questionnaires. If the committees of the Council that are working on the various topics were independently of one another to frame and circulate questionnaires, there would be danger of duplicating one another's questions to some extent, danger that State Advisory Committee members and other Conference members would be irritated by a long continued succession of questionnaires, and certainly an unnecessary increase in expense, caused by dividing printing or mimeographing costs and by mailing piecemeal matter that might all go forward under one envelope. It was decided, therefore, that a committee of the Council should be formed to deal with all of these problems, and the Chairman was directed to appoint such a Committee on Questionnaires. As there is no fund to defray, the expenses of printing and mailing questionnaires, even after the cost is reduced to a minimum, there was much discussion of ways and means of obtaining the necessary funds, and a plan of action was agreed upon that the Council hopes will permit of unrestricted prosecution of this important Conference work. There was also an action authorizing members of the Council to inquire directly of the Conference members assembled in Philadelphia whether they would be willing to contribute something indi-

vidually toward the prosecution of the work; but after the Conference authorized increasing the annual dues it was felt that no further cost or expense should be proposed at this time, especially as it is possible that funds may be secured in another way.

The Committee on Constitution appointed at St. Louis, submitted the following constitution as its report:

EDUCATIONAL COUNCIL OF MUSIC SUPERVISORS

National Conference

Constitution

Article 1. The object of this Council is to investigate and deliberate upon the larger problems relating to music education; to make reports and recommendations to the National Conference; and in general to assist the Conference in carrying on propaganda in music education.

Article 2. Section 1. Membership in this Council shall include the ten members originally elected by the National Conference and such other members of the National Conference as the Council shall name from time to time.

Section 2. All new members must be elected by a two-thirds vote of the Council and be confirmed by the National Conference before taking up their duties.

Section 3. Tenure of office shall continue as long as the Council member retains his membership in the National Conference, attends regular meetings of the Council, and performs the duties assigned to him. Withdrawal from membership in the Conference or unexcused absence from two regular annual meetings shall be considered equivalent to resignation.

Article 3. The Council shall formulate its own organization and rules of action, but its work shall be limited to problems connected with the promotion of music and of music education and shall not include any problems relating to Conference business or organization.

Article 4. A two-thirds vote of the Council shall be required to amend the Constitution.

The report of the Committee was unanimously accepted and it was voted to preface this Constitution in the Volume of Proceedings with the entire original resolution and explanation as made in Evansville.

The Council wishes to emphasize Article B, Section 3 of this constitution. It is the spirit and fixed determination of the Council to restrict its attention to educational matters. It wishes to take no part by discussion or action, officially or unofficially, in the business and administrative affairs of the Conference.

The sentiment of the Council is in favor of increasing its membership this coming year, as provided by the Conference and in accordance with its adopted constitution, as per Article 2, Sections 1 and 2, above.

In conclusion the Council invites members of the Conference to suggest at any time subjects similar to those already accepted, which the members may desire the Council to investigate or in connection with which the Council may possibly be able to render some service to the cause of public school music.

Educational Council
per Will Earhart, *Chairman*

Original Members

Hollis Dann
Peter W. Dykema
Will Earhart
Chas. H. Farnsworth
Karl W. Gehrkens
Thaddeus P. Giddings
Alice C. Inskeep
Osbourne McConathy
W. Otto Miessner
Chas. H. Miller

REPORT OF THE COMMITTEE ON THE NATIONAL WEEK OF SONG

The 1920 observance of the National Week of Song was a big success in every way. That it was a big national success is indicated by reports received from all parts of the country. Letters, messages and newspaper clippings received indicate that the National Week of Song was observed in thousands of communities throughout the nation, and it is estimated that millions of our people participated in its observance. It was successful from the standpoint of the enthusiasm manifested, which was even greater than during any previous year. It was a success from the standpoint of the prominent leaders who identified themselves with the movement. By no means least among these were the Music Supervisors of the country, who took it upon themselves to see that the event was observed in a fitting manner. The list of those actively engaged in promoting the movement included, in addition to the leaders of music in the schools, state superintendents of schools and others prominent in educational work, the presidents and other officials of the federated music clubs, the federated women's clubs and other similar organizations. In a number of instances, the state superintendents of schools of their own accord sent bulletins to their schools, calling upon them to participate in the event. The state presidents of the women's clubs and the federated women's clubs sent letters to the various clubs under their jurisdiction, calling upon them to observe the event. The governors in at least three states issued proclamations, calling for the observance of the National Week of Song, and in a number of cities and towns the mayors issued bulletins, at the suggestion of the local music supervisor. In a number of instances the Association of Commerce or similar organizations of business men, lent a hand by giving sings in the department stores, factories and offices, and did what they could in other ways to help the movement along. The newspapers helped very materially by giving a generous amount of space to news regarding the event. The Normal Instructor Primary Plans gave it a generous amount of space in several issues. The music journals, such as School Music, The Music Supervisors' Journal, Musical Monitor, Community Music and others devoted more or less space to it. The National Bureau for the Advancement of Music also gave very material assistance, and from correspondence we have had with this organization, we believe that it will be a very effective means of promoting the movement next year. In fact, taking everything into consideration, it now seems that there is no question about the National Week of Song being an assured success and a permanent national institution.

So much for the 1920 observance of the National Week of Song. Now what of the event for 1921?

The history of the movement indicates in every way that the event next year should be a greater success than it was this year. Further, the things for which the National Week of Song stand are worthy the support of everyone, especially those interested in the development of good music. It is a movement that should have the hearty support of every member of the Music Supervisors' National Conference and not only should it have the support of every individual of this organization, but we believe it to be worthy of the support of the organization as a whole, and it is hoped that the conference will recognize the movement officially as one which should be observed by all of its members, and that as opportunity may offer, it will do what it can to promote the movement. Further, it is urged that each and every member of the conference become an active missionary for the National Week of Song, that they inform themselves regarding its history, the things it wishes to achieve, and the means for achieving them. Full information regarding these things may be had by addressing The National Week of Song, 430 South Wabash Avenue, Chicago. Any member of this organization who has not been receiving the literature sent out from headquarters is requested to send his name and address to the

Chicago office, so that his name may be placed on the mailing list and he may thus be assured of getting such literature as is sent out next year.

In closing this report, we wish to emphasize the fact that it is our belief that the National Week of Song promises to be the greatest musical event of the nation. It is the one in which all of our people can take part, and because it is a national event it will receive more publicity locally than a local sing which is held without any relation to the rest of the country. Because this is true and because it will be to the honor and credit of everyone who has a hand in promoting the movement, we earnestly urge everyone to follow the recommendation that has been given in this report.

H. O. FERGUSON, *Chairman*
CLARA H. SANFORD
A. J. GANTVOORT
NORMAN H. HALL, *Secretary*

REPORT OF COMMITTEE ON RESOLUTIONS

I

Resolved: That the Conference recognize with full gratitude and appreciation, the most generous provisions which our hosts in the City of Brotherly Love have extended for our comfort, our pleasure, and our musical delight and inspiration. These meetings have been characterized by a wealth of good music never before equalled in our meetings and impossible of provision in any but a city of such extraordinary musical resources. These resources have been most lavishly drawn upon, and we have greatly profited thereby.

II

That the Conference extends its sincere and heartfelt thanks to the Hon. J. Hampton Moore, Mayor of Philadelphia, Dr. John P. Garber, Superintendent of Education of the City of Philadelphia; and Dr. Enoch Pearson, Superintendent of Music of the City of Philadelphia, for their splendid official reception of the Conference.

III

That the Conference extends its unbounded thanks to the Conductor of the Philadelphia Orchestra, Doctor Leopold Stokowski; the President of the Orchestra, Mr. Alexander van Rennsalaer; to the officers of the orchestra, the members of the orchestra; and Mr. Arthur Judson, its business director, for their great generosity toward the Conference.

IV

That the Conference desires to attempt to express its appreciation of the unforgetable hospitality of Mr. Edward Bok who added so much to the delight of all the members.

V

That the Conference owes especial thanks to the following artists whose services added high artistic distinction to the entire Conference: Mr. David Bispham, Mme. Olga Samaroff-Stokowski, Mr. Fritz Kreisler, Mr. Horatio Connell, Mrs. Mae Ebrey Hotz, Miss Agnes Clune Quinlan, Mr. Arthur Russell, Mary Miller Mount, Helen Boothroyd Buckley, Mr. Charles Courboin, and Mr. Pietro Yon.

VI

That the Conference particularly desires to thank with special gratitude the following organizations, their Officers and members, for the unlimited courtesies extended: The Matinee Music Club, Mrs. E. W. Garrigues, President, which provided the Ball Room of the Bellevue-Stratford for the Reception Concert on Monday Evening of the Conference; The Philadelphia Musical Club, Mrs. J. S. W. Holton, President; the New Century Club, Mrs. H. S. Prentiss Nichols, President; The Musical Art Club, Mr. Crosby Brown,

President; The Fortnightly Club, Henry Gordon Thunder, President; the Matinee Musical Club Chorus, Mrs. H. P. Innes, Conductor; & the Palestrina Choir, Mr. N. A. Montani, Conductor.

VII

The Conference desires to give thanks to the following individuals for their untiring efforts in providing for the comfort, convenience and entertainment of the members which have led to the great success of the Conference: Mrs. Frederick W. Abbott, Mr. Philip Goepp, Mr. Horatio Connell, Dr. H. J. Tily, Mr. Theo. Presser, Mr. John Braun, Miss Mary Vogt and Mr. August von Bernauth of Steinway & Sons.

VIII

That our earnest gratitude is given to Mr. John Wanamaker for his extraordinary generosity and to his corps of managers and assistants for their unfailing courtesy and helpfulness.

IX

The Conference is especially grateful to The Victor Talking Machine Company for its fine spirit of co-operation and its signal generosity in assisting the Conference through the invaluable services of Mrs. Frances E. Clark and for the delightful banquet tendered the Conference on the evening of March 26th at the Bellevue-Stratford.

X

That we express our deep appreciation of the efficient service of Mr. James Francis Cooke, Editor of *The Etude* and President of the Presser Foundation, in organizing and presenting the splendid Concert-Reception on Monday evening, and for the valuable assistance given by him to our officers in preparing for our meetings.

XI

That the Conference expresses its great debt to Strawbridge & Clothier, Gimbel Bros., the Hotel Bellevue-Stratford and other bodies and individuals who left nothing undone to make the visit of the members to the City of Philadelphia memorable in every way.

XII

That the thanks of the Conference are hereby formally tendered to Mr. Carroll Fownes of the Conventions and Exhibitions Committee of the Philadelphia Chamber of Commerce and Manager of the Commercial Service Department of the Philadelphia National Bank, for his invaluable service in securing from the railroads the reduced rates granted for the Conference.

XIII

That again we recognize the faithful and efficient service of our Treasurer, James McIlroy and the value of his continued devotion to the interests of the Conference.

XIV

That the sincere thanks of the Conference are due Miss Sophia Bliven and others who have so ably assisted the President and the Treasurer in conducting the business matters of the Conference.

XV

That we commend the remarkable efforts for spreading music appreciation thru the schools, but that we wish to emphasize the responsibility of the makers of phonograph records. Any adequate development in knowledge and love of fine music rests upon the opportunities for hearing adequate presentation of the classics. We therefore urge these companies to aid in providing a larger supply and greater variety of the records of the music of the masters in order that our efforts shall not be lost in the enormous flood which is distributed of the ephemeral music of the day.

XVI

That in face of the fact that over 50% of the children of this country are in rural schools where music is not taught, the Music Supervisors pledge themselves to do everything possible to encourage and establish good music in the rural schools in their county or district, and that these efforts be extended to the recognition of Rural School Music in the programs of the State Teachers' Associations.

XVII

That we recognize the great responsibility laid upon the members of the Conference as preservers and promoters of the enormous wave of community music so greatly accelerated by the war, and pledge ourselves to do our utmost to maintain the standards of material used in our communities in order that our endeavors in the schools shall be reinforced and not be nullified by the work done outside.

XVIII

In conclusion that the Conference recognize its indebtedness to our President Dr. Hollis Dann, for his monumental labors throughout the year in directing the affairs of the Conference and bringing them to the successful conclusion represented by this week of meetings.

MRS. FRANCES E. CLARK
MR. JAMES FRANCIS COOKE
MR. THOMAS WILSON
MR. P. W. DYKEMA
MR. WILL EARHART, *Chairman*

REPORTS OF STATE ADVISORY COMMITTEES BY THEIR CHAIRMEN

ALABAMA

MARGARET CLARKSON

Questionnaires indicate that Public School Music in Alabama is unorganized. The Alabama Federation of Music Clubs, as a member of the National Federation of Music Clubs, has endeavored each year to broaden its scope. It numbers thirty clubs with a membership of nearly three thousand. A state-wide conference was held at Montevallo and those present were given an opportunity to hear Frieda Hempel. An able address by Mr. A. Hennerman on Music Credits was a feature of the twenty-fourth convention of the Alabama Federation of Women's Clubs at Huntsville, November 18, 19, 20, 21, 1919. Both federations favor music as an elective study in public schools, giving credit for music studied under outside teachers, and standardizing of such teachers.

Observance of "National Week of Song" in Albany—Decatur was enthusiastic and resulted in several organizations, among which was a Junior Music Study Club. Mrs. Joseph Brevard Jones of Montgomery, president of Alabama Federated Women's Clubs, is following up the work of the convention. Our plea is publicly supported, socially functioning, adequate musical training for all children.

CALIFORNIA

GERTRUDE B. PARSONS

a. General condition of School Music in California—Good.
b. Music required in all Elementary Schools. Elective or required in High Schools, according to regulations of City or District Boards of Education. Required in Normal Schools.

c. State requirements for Certification of all Teachers of Music and Supervisors:
   1. To teach or supervise in Elementary Schools, four years of High School or work equivalent to that, plus three years of College or University work in Music, or private study equivalent to same.
   2. For High School teacher or Head of Department, four years of High School or work equivalent, plus four years of College or University in one's special line, or private study equivalent to same.
   3. Mills College, Oakland, offers a Course for Public School Music Teachers, also University of California and University of Southern California. Three Normal Schools in the state offer courses for supervisors.

d. Grade and rural school teachers are expected to have the training offered in Normal Schools of the state, or equivalent of same.

e. Salaries of Music Teachers and Supervisors should be raised in order to hold the best teachers and attract others to join the profession. At present, because of low rate, it is extremely difficult to secure first-class teachers.

f. Steps should be taken to bring about a unification of the work throughout the state, in so far as it might be made possible with varying conditions.

COLORADO

LILLIAN M. CRACKEN

The condition of school music in Colorado is very promising. There is an increasing demand for Supervisors in the smaller towns and consolidated schools of the state. There is, however, no state requirement for music in the schools nor for the certification of the Supervisor. Schools offering courses for Supervisors:

State Teachers' College, Greeley,
State Normal School, Gunnison,
Colorado College, Colorado Springs
State Agricultural School, Ft. Collins
A summer course in the State University at Boulder.

There is a great need for standardized course through the organization and co-operation of the Supervisors of the State. We need State requirements for music in the regular curriculum, and provision made for the preparation of the grade teacher. A Conference would give an inestimable impetus to the cause, also, to work for an increase in salaries that would bring educated, highly qualified musicians into the field.

CONNECTICUT

W. D. MONNIER

Of all questionnaires sent out by Doctor Dann thirteen were returned to me. In the four normal schools of the State there is no equal course of study. My recommendation is that the Conference adopt some standard course of requirements for normal schools of all States, and so far as our State is concerned, recommend to our Boards of Education the adoption of that for our normal schools.

There has been great agitation in regard to increase of salaries in our State. It has been decided by eminent legal talent in the State that a bonus cannot be paid to teachers, neither can there be an increase of compensation or increase of salary during their term. That has been got around in some places and in some it has not. In our own City the board of finance has added two mills to the city's tax. The money from that is to be given to the different district committees in August to pay to the teachers. Therefore the bonus (we call it an increase of compensation to get around the law) to each teacher in the city and each special teacher, will take the shape of a check for $300 to be received sometime between now and August. In our own district the district meeting has allowed

the district committee to borrow money on short term notes and I expect that my two assistants and myself will find $300 checks when we return next week.

DELAWARE

NELL K. ANDERSON

The public schools of Wilmington have had a systematic training in music for a number of years. A Supervisor has been in charge with special teachers in the higher elementary schools and the teacher training school. The Hollis Dann music course has been in use for the past three years and most excellent results have been and are being obtained.

Our private schools namely: Tower Hill School, Friend's School and du Pont District School, each have a special teacher of music, which brings Wilmington among the foremost systems of progressive educational thought.

This idea is spreading, and many of the smaller towns are enthusiastic to have music taught to their children. The Woman's College at Newark was the leader. They have installed a special musical course under the direction of a special teacher in the teacher training department. This teacher is also employed as supervisor of Music in the public schools of Newark. Throughout the State there is a general movement to introduce music as a part of the curriculum in all schools. Ways and means are being considered whereby this may be done in even the smallest rural school. Systematic courses of instruction in music will be given in the summer schools for teachers held in the Woman's College at Newark, also in the summer school for colored teachers to be held at Dover.

DISTRICT OF COLUMBIA

HAMLIN COGSWELL

Thirteen music teachers attended the National Conference in Philadelphia and more would have gone if they were not prevented, We are closing the year on a higher level than any preceding year and I believe with the greater respect of the public for this branch in the curriculum.

The music in the colored schools is superior and it would repay a visitor to Washington to visit the assemblies and classes. I am planning for a great event in 1922 when I am expecting the Music Supervisors' Conference to camp here for a week.

FLORIDA

MRS. HELENE SAXBY

(a) The general condition of music in the larger centers shows improvement, but much is lacking in the rural districts.

(b) Music is supposed to be taught in practically nearly all the schools, but in many places has been omitted, or discontinued.

(c) To pass a written and oral examination in harmony, theory, time rhythm, scales, to give a sample lesson, answer commonsense questions, be able to conduct chorus, know the hand signs, be able to sing.

(d) The grade teachers have to know the hand signs, be able to teach singing (much rote), some sight singing and theory, and sing the songs for the children.

(e) Co-ordination and standardization. The teachers are very unequal in their qualifications. No credits in the state.

(f) Try to fix a certain standard, and give credit for outside work, especially with regard to talented pupils, who are often compelled to leave off their music study, as the

(g) Would be advantageous, as opinions and experiences could be exchanged, but this state is very large and the distances to be travelled very great, so that some central position would be a necessity.

(i) Should make provision for proper training in the state. There is a summer normal course at Madison, but nearly all students go north. If a suitable center could be established here in Florida, with experienced teachers, it would be of the greatest possible assistance.

GEORGIA

JEANIA CRAIG

Public school music is coming more and more into its own in Georgia. We are steadily on the up-grade. Music is taught mainly in the larger cities, but this year we have had it spread more into the smaller villages. We feel very much encouraged. I want to say that next year we think we shall have a greater representation from Georgia. We should have had more people attend this year had it not been for the flu. Miss Howsen from Atlanta is present. I am from Macon. We had our expenses paid by the Boards of Education, leave of absence given us with pay. I think that is rather unusual because it is the first time it has ever happened in our State. I sent out letters to all different superintendents asking them to answer the questionnaire sent out by the advisory committee and did not receive any answers. We hope you will come nearer to us in the South; you can reach our teachers and be an inspiration to them and help us a great deal by coming within reach.

IDAHO

MRS. PEARL B. ALLEN

(a) The general condition of School Music is unsatisfactory, especially so in the 7th and 8th grades as well as the rural schools. Under the Junior-Senior plan in Lewiston the 7th and 8th grades have one thirty minute period a week in large classes. They also sing a little at opening exercises.

(b) Music is a required subject in the first 8 grades. There are exceptions in the rural schools where music is not given at all.

(c) Requirements for certification of the supervisor are a high school diploma and two years special preparation. There are no training schools for supervisors.

(d) Music is not required in the Normal or Training schools for grade and rural teachers. Courses of 9 weeks are offered, consisting of Methods and Sight Singing.

(e) The committee considers the greatest need of music to be: 1. Qualified grade teachers; 2. Music on schedule in high schools.

(f) The Conference may be able to help; viz., 1. Make resolution stating the need of music on the schedule; 2. distribute these among the supervisors; 3. send printed copies to superintendents with the request that they furnish the high school with a music teacher as well as a grade supervisor.

Two teachers' work is often expected of one supervisor. This is managed by running in the high school work after school and after dinner.

(g) In case you establish Sectional Branches of the Conference I think you should have a National Conference every two or three years. Otherwise Sectional Branches would not seem advisable. But why not hold one National Conference in some of the Western cities?

(h) An effort has been made to get a complete list of the Idaho Music Supervisors; also to find out general conditions in the state.

(i) The committee should continue such effort.

(j) Because of unsatisfactory conditions in the school I called the music teachers of Lewiston together and we formed a local association. This immediately led up to the Idaho State Music Teachers' Association.

The time was ripe for it here as many superintendents and principals had recently written to the State Superintendent of Education asking for a deffnite plan of Applied Music credits in the high school.

(k) Our plan is the most satisfactory one I know of and it has been adopted by the State Board of Education. We especially endeavored to protect the Music teacher already established and also make it rigid enough to assure us of the proper qualification of the new Music Teacher.

ILLINOIS

MABELLE GLENN

Music is not required in public schools of Illinois by school laws. Very few cities and villages are without music in the public schools. Many small villages and rural communities have no definite musical instruction. The Conference could interest County Superintendents in having music supervised in villages and rural schools, and this would be of the greatest possible benefit to the entire state. All the music teachers in township high schools feel that this move is imperative to their success.

The requirements by law for teaching and supervising in the public schools are graduation from a recognized four year high school, and at least two years' work in music at a recognized school of music.

Fifteen of the recognized colleges of Illinois have music departments that have been inspected by the state office and have been recognized for the purpose of training state teachers for public school music work. Eight of the music schools in Chicago not connected with a recognized college have public school music courses which have been fashioned according to the requirements of the State Superintendent of Public Instruction. These requirements are: Two years' training in piano, voice, theory, history, ear training and sight reading and two yars training in methods of teaching (two lessons per week.) The State University has a four years' supervisors' course which leads to the degree of Bachelor of Music. Northwestern University has a three years' supervisors' course. The five Normals in Illinois have well organized music departments. The Normals at DeKalb and Normal, Illinois, have a two years' supervisors' course. At Normal, Illinois the supervisors in training get six terms (twelve weeks each) in methods, three terms of practice teaching. The grade teachers in training get one term of twelve weeks; primary teachers get one term in sight reading and one term in primary methods. In the Illinois schools, we most need: (1) more uniform fundamental system in the grades, (2) more careful selection of supervisors of music, (3) our music supervisors must have more knowledge of pedagogy, (4) we need a uniform system for the giving of high school credit for outside study, (5) Superintendents and Normal presidents need to be educated as to the importance of music.

INDIANA

E. B. BIRGE

Public School Music Education in Indiana is in a healthy and progressive condition. High ideals prevail. The state does not run to fads but our supervisors tend to take wide views. There is little tendency to mark time. There is keen professional interest among supervisors. A good balance between aesthetic singing and the intellectual exercise of sight reading is maintained with thoroughness of work along both lines.

Orchestras are general in the High Schools. Bands are numerous. Harmony and Music Appreciation are nearly as general as Orchestras, though Harmony is not quite as commonly taught as Appreciation.

About half the blanks returned state that outside credit for music is given.

There is a strong movement in the state along the line of Music Appreciation making use of Phonograph records in the form of travelling libraries which go from school to school. School concerts and festivals are taken as a matter of course as part of the year work.

Music is obligatory in the schools of Indiana. For the 491 towns and cities listed in the Indiana Year Book there are 548 supervisors to special teachers of music.

The minimum requirement for preparation of music supervisors in Indiana offered by Normal Schools and Colleges is 54 term hours of work divided up as follows:

	TERM HOURS
1. Elementary Training (including Ear Training, Dictation, Sight Singing	15
2. Harmony	6
3. History and Appreciation	6
4. Methods (including 5 hours practice teaching and observation)	15
5. Applied Music (voice, piano, violin, and other symphonic instruments	12
Total	54

Ten colleges and normal schools of the state are offering these courses under the approval of the state Board of Education.

There is no requirement of preparation in music of grade and rural school teachers in Indiana. Abundant opportunity to study music is given in the Normal and Training Schools but it is not obligatory except in the City Training Schools. Though not required a large and increasing number of Normal students take such courses.

Perhaps the greatest need of music in the state is a ruling of the State Board making some preparation in music obligatory for students working for a certificate to teach.

The Conference should use all its influence by letter and other means upon the State Board to make music preparation obligatory upon Normal Students.

The advisory Committee's activities to date have consisted in sending personal letters to 200 or more supervisors in the state urging attendance at the Philadelphia meeting and membership in the Conference.

IOWA

C. A. FULLERTON

(1) Music in the schools of the state is improving at a moderate pace and progress made is substantial. Class work in instrumental music, high school credit for applied music and motivating and standardizing music in the rural schools by means of talking machines are all being emphasized.

2. The teaching of music in the public schools has been required by law for more than twenty years.

3. Two special certificates are issued for music teachers—a state certificate and a uniform county certificate, but as music teachers in the small towns often assist in some other subjects also, a teacher is permitted to teach music on a general certificate.

4. Seven colleges in the state offer courses for the training of music supervisors.

5. In the Teachers' College, primary and kindergarten students take two terms of Music of twelve weeks each, five hours a week. Upper grade students and rural students take but one term. A three hour course in recreational music is open as a substitute for one term of physical training and is required of those taking the rural course.

6. The greatest need has been better salaries for the supervisors. Judging from spring elections, there will be an improvement in this respect.

7. The Committee believes that a drive for membership in the national conference next year, especially if the conference meets in the middle west, will induce a large number of the supervisors to join.

8. The Committee looks with favor upon the plan to associate the state organizations with the national conference.

9. The Committee are all in attendance at the Philadelphia conference and at their meeting they discussed the needs of school music in the state, how to secure an accurate list of the Iowa supervisors, how to develop the music department of the State Teachers' Association and of the sectional meetings within the state.

10. In 1920 a membership campaign for the national conference and also for the State Association should be waged and a policy urged by which all supervisors will be permanent members. The Committee might serve the state more effectively by maintaining a music column in the Educational Magazine, published by the State Teachers' Association.

KANSAS

BESSIE MILLER

The condition of Music in Kansis is promising. One encouraging indication is the splendid co-operative spirit that now exists between the studio teachers and Music Supervisors. At the annual State Music Teachers' Convention to be held in a few weeks they have given over an entire day to the discussion of subjects relative to the Supervisor and Public School Music. Every topic on the program is of vital importance to the Supervisor and a large attendance of supervisors is anticipated.

This year there are to be at least five contests in Music for High School students over the state. Each contest is to be held in connection with a Music Festival in the following places: State Normal, Emporia; State Manual Training Normal, Pittsburg; Fort Hays Normal, Hays; Bethany College, Lindsborg; and State Agricultural College, Manhattan. Each year these contests are finding a better system of classification and grading which is resulting in a very marked improvement in all forms of Public School Music work.

The rural districts are suffering most from lack of systematic study and supervision. However, many County Superintendents are alive to benefits of music and include the subject on their Institute programs. Consequently many rural schools own phonographs and musical instruments and do work in music otherwise. One county (Harvey) has a rural supervisor and other counties are planning for same next year.

Some years ago, Prof. Arthur Nevin of the State University, inaugurated the "University of Kansas Choral Association." Just before we entered the war there were thirty choruses throughout the state, but the war upset conditions. Prof. Nevin enlisted as a song leader. Last year and this, influenza and fuel shortage have interfered with several arrangements. However, things are again being organized and Prof. Nevin says, "There is no 'let up' to the continual growth of musical interest in Kansas and people are developing a higher taste toward the style of music they enjoy working on."

(b) There is no law requiring the teaching of music in the schools of the State.

(c) The Supervisor must have two years' college work which includes approximately twelve hours educational subjects, thirty hours music and the remainder English and Academic subjects differing according to the school offering the course. Cities of the first class may issue special certificates to Supervisors, provided they give evidence of proper training. The following schools offer courses in Public School Music; State University, Lawrence; State Normal, Emporia; Fort Hays Normal, Hays; Kansas State Agricultural College, Manhattan; Bethany College, Lindsborg; Ottawa University, Ottawa; Washburn College, Topeka; Baker University, Baldwin City, and State Manual Training Normal, Pittsburg.

The three State Normals may grant life certificates to teachers of Music, Drawing, etc., upon the completion of such course of study as may be prescribed by the faculty of said institutions and approved by State Board of Administration.

The State Normal at Emporia offers a four-year course leading to a B.S. in Music, with the aim of equipping Director of Music, which has the same value as a B.A.

(d) The grade and rural teachers are required to pass written examinations in Music for first and second grade certificates.

The State Normals require at least two hours in Public School Music from students working for life certificates.

(e) The greatest need of music in the schools of our state is: first, broader musicianship among the supervisors and grade teachers and more special teachers in grades; second, a definite well-planned Course of Study that may be used by a rural teacher of ordinary ability; third, rural supervision of music and fourth, better co-operation between patrons and the supervisors and music teachers.

(f) We believe the conference can help in formulating the rural course of study; urge more special teachers in elementary schools; help to improve conditions for the supervisor and continue distribution of Journal.

(g) Sectional branches should not take place of the National Conference, but they should supplement and extend the work of Conference.

(h) The Committee has sent out nearly one hundred letters urging supervisors to join Conference and attend Philadelphia meeting. We have also succeeded in gathering some information for members of the Educational Council.

(i) The work of the Committee for 1920 should be to work along constructive lines at the suggestion of the Executive Board and Educational Council, promote fellowship, secure information regarding affairs in the state, a mailing list of supervisors and secure new members for National Conference.

LOUISIANA

H. W. STOPHER

Ten years ago the general assembly attempted to legislate music into all the high schools of the state. This was a failure. There were then only a few qualified to teach the subject. These few came forward, but more than three fourths of the positions had to be filled from outside the state. The act was passed in late spring,. It was to become operative for the very next session. Frantic scrambling for teachers of music followed. Many were imported from north, east, and west who had had insufficient preparation, or who had actually failed in their own state, to some extent. Worst of all, the state flooded with a class of teachers who were not in sympathy with conditions as they found them, unable to adapt themselves to the situation, and who were failures.

Music is now taught in a very few of the schools, including New Orleans, Shreveport, Alexandria, Monroe, and Mansfield. The outlook for improvement and co-ordination, begins to be better.

Music is not required by law and we hope that it will not be until we can produce well trained teachers with correct point of view.

Requirements for the supervisor in this state are the same as those for the teacher of any subject in high schools. Beginning in 1917 each teacher in any high school had to have a minimum of forty college hours credit. This minimum is to be raised automatically by four college hours each year until 1924, when every one teaching in high schools must be a college or university graduate. Those institutions offering courses for preparation of supervisors are:

The Louisiana State University, Baton Rouge
The Newcomb College of Music, Tulane University, New Orleans
The Louisiana State Normal School, Natchitoches
The Mansfield Female College, Mansfield
Silliman College for Women, Clinton

There are no requirements for the training of the grade and rural teachers for the teaching of music. The normal school tried for many years to require every student to take courses in music in the hope that each would teach the subject in her own school. This had limited success.

Our greatest need a live organization of teachers of music. The Louisiana Music Teachers' Association, composed of all the teachers of music in the public schools and the private teachers, is doing something and hopes to do more.

We have too much sectionalism as it is.

MAINE

GEORGE T. GOLDTHWAITE

(a) The condition of School Music in Maine has been improving fast during the last three years.

Since the introduction of a Union system of supervision in the rural districts, music has had a place in many schools where it was not taught before.

(b) Music is not required in the schools of the State. It is recommended by the State Superintendent but is optional with each Board of Education.

(c) The applicant for a certificate to teach music is required to state the amount of teaching experience and general musical education he has received. If this is satisfactory to the State Superintendent, the application is granted. No examination is required.

One School, the University of Maine, offers a course of training for Supervisors of Music.

(d) There is a compulsory course in the Maine Normal Schools for rural and grade teachers.

(e) We believe greatest need of music in the state is, that it should be required in every district and every school, under competent supervision directed by the State Board of Education.

(f) The Conference officers could help by taking the matter up with the State Superntendent and by sending all literature possible to the Union and City Superintendents.

(g) We believe that Sectional Branches of the Conference would be a good change, if the several sections were properly organized and directed by the officers of the General Conference.

MARYLAND

JOHN DENNES

Outside of the City of Baltimore, school music is not established in the public schools of the State of Maryland.

In several instances, regular teachers are carrying on some sort of musical activity and in one County a consulting supervisor of music is employed for part time.

Last September a State Supervisor of music was appointed, and strenuous efforts are now being made to put music in the State schools on a systematic basis. In Baltimore City, the work is being carried on by a supervisor and ten assistants. These positions are filled by appointment of the Board of School Comissioners after competitive examination, which is conducted under their direction. The Peabody Conservatory of Music, Baltimore, offers a course in Public School Music. Regular courses are given in methods of public school music (theory and practice) in the training schools, and students are required to pass in this study before graduating.

In Baltimore City a modern course of school music was introduced in September, 1919, in addition to vocal music; orchestras have been formed in the elementary, Junior High and secondary schools. An orchestra of sixty-five members, together with a chorus of 400 voices (High School students) are under the direction of a Supervisor of Music and appear in public concerts each year.

Music is a major study in the secondary school; ten credits per year are allowed for acceptable accomplishment in music under outside instruction.

School music in Maryland is at its beginning! We are hopeful for the future.

MASSACHUSETTS

FRED W. ARCHIBALD

First—In general, school music is in good condition and on the upgrade. Between 90 and 95% of the school children receive instruction in music in spite of the fact that the subject is not obligatory. Instruction is rapidly reaching into instrumental work. Creditable performances of orchestral work, light operas, and cantatas are steadily on the increase Music appreciation and credit for outside work are now firmly fixed in a number of our high schools.

Secondly—The relation of music life in the school and that of the community is becoming stronger to a marked degree. This has been made manifest in the form co-operation of the school children in patriotic exercises of all descriptions, community sings, and Christmas Carol singing.

Third—Investigation into the training of supervisors and teachers of grade music discloses the following facts:

(a) No requirements are necessary for supervisors.
(b) Seven institutions offer courses for training supervisors, (see detailed report)
(c) No entrance requirement in music at Normal Schools.
(d) From 6–10% of time at Normal is given to music.
(e) Student must pass music before receiving certificate from Music Department.

On the above the committee would like to strike out the "no" on articles (a) and (c).

Fourth—In summing up the needs of music in the Massachusetts Schools the committee recommends that stress be laid on raising the standard of supervisors, emphasis placed upon the need of more time for music in our curricula, and due credit given outside work on this subject to encourage rather than hinder its utmost development. Suppression of anything does not help to raise its standard.

Fifth and last—The committee feels that sectional meetings should all be subordinate to, yet harmoniously working with the National Conference; and that both should do all in their power to set before the schools of the country the ideas and ideals established her and conceived of inspirations afforded us at these larger gatherings.

If the committee from Massachusetts can convey even a few of the important messages of these meetings to the school children of the Commonwealth, and exercise its greatest influence on her legislators toward a greater recognition of the value of music, we shall indeed feel that our mission is partly fulfilled and that our efforts have not been spent in vain.

MICHIGAN

THOMAS H. CHILVERS

In Detroit next year the minimum salary for music or grade teachers will be $1500. We have almost eighty music teachers in our schools. I tried to cover the State and get as many names of teachers as I could and wrote to at least 150 people and got about thirty replies.

MINNESOTA

STELLA R. ROOT

I

The state report of 1919, supplemented by questionnaires, shows only about sixty cities and towns employing a supervisor and twenty towns employing special music teachers. I think that this number is below the present number.

II

It appears that most school boards expect or want teachers to teach a few songs and to be able to prepare music for programs in school, but there is no very great feeling of a need for music in the school curriculum.

Showing for the three largest cities of Minnesota:

	Supervisor	Assistants	High Schools	Orchestras
Minneapolis	1	3	10	6
St. Paul	1	3	4	2
Duluth	1	2	6	1

III

Requirements for the certification of supervisors are: A four year high school course followed by a two year course in an academic, technical school or training school.

IV

The following schools offer courses for supervisors:

The special music course of the Winona State Normal School.

State Normal School, St. Cloud—Prepares Supervisors and Teachers for the Public Schools.

University of Minnesota—Two year's course in Public School music, under the direction of the Supervisor of Music in Minneapolis.

McPhail School of Music—Some public school work.

V

Normal School requirements are:

High school graduates are required to take twelve weeks of Music Methods, regardless of the fact that the majority of students have never had elementary music training before entering Normal School.

Elementary graduates are required to take twelve weeks of elementary sight reading.

Students applying for a first grade certificate are obliged to have twelve weeks of elementary sight reading.

VI

The greatest need of Music in the Schools of Minnesota is:—Better training in music for grade teacher.

What the Conference can do, to help the committee:—

Standardize the teaching of music, standardize Normal Training in Music, and furnish data to help the State Committee in its effort to get state legislation.

VII

The Committee has circulated a questionnaire for Mr. Dykema concerning community and school co-operation in Minnesota and has tabulated the result. The committee has prepared this report as it now reads and the committee has prepared a 1920 list of supervisors and special teachers of Music in Minnesota.

VIII

It seems to the committee that the legitimate work for the Advisory Committee for the year 1920 is to follow up the work already begun and to assist the committee appointed in November by the Music Section of the Minnesota Educational Association to work for legislation which will bring about better conditions of Music in the state.

MISSISSIPPI

LORENA THOMSON

(a) The general condition of School Music in the state of Mississippi is deplorable.

(b) School Music is not a required subject in the state. There is a bill pending in Legislature now asking to have Music made one of the required subjects, and much interest is being aroused in favor of it. If it is not passed this year it most surely will be passed in two years hence. There are a few progressive superintendents and school boards that already have trained supervisors as: Jackson, Hattiesburg, Clarksdale, Greenwood,

and Yazoo City and there are a few others that have them, but are not enthusiastic enough to send in reports, there are also a few ambitious grade and rural teachers who have had some training at normal or summer schools and are trying to create an interest in music in their respective grades.

(c) The State requires that a supervisor who draws public money must pass an examination in School Music, the questions to be made out by the Mississippi Normal College. There is no school in the state that offers a course for supervisors.

(d) No musical training is required by the state for the grade or rural teacher. The Normal College requires that a course of twelve weeks be taken before a certificate is granted; for this work three credits are given. For a diploma, five credits must be made. Most of the students are interested in these courses and would like more music work if the state would only permit.

(e) The greatest need is for more interest in music and for a law making it a required study. We need more trained supervisors and trained grade and rural teachers.

(f) If we could have some one visit us and speak to us at our State Teachers Association and point out the great benefit of School Music and its influence upon lives of the pupils and the community at large we could certainly create more interest in the subject. We haven't a fund sufficient to employ a lecturer, but a plan might be worked out through the Chairman of the Music Department of the National Federation of Clubs and through the Club Women of the state.

(g) I think sectional branches of Music Supervisors Conference, where there is a great interest shown might be very helpful as the problems of each section might be a little different from the problems of other sections. Then bring the big problems to the National Conference which would meet perhaps every one or two years.

(h) I wrote fifty personal letters besides sending out twenty-five questionnaires, I received seven replies.

(i) If the members of the Advisory Committee in Mississippi could visit different schools, superintendents, school boards, womans clubs, rotary clubs and all civic clubs and talk and demonstrate in the interest of School Music they would create and arouse an enthusiasm that would be a lasting benefit. Many are not interested in School Music because they do not know what it is and what it would really mean to the lives of the children and the moral of the community.

MISSOURI

CLARA F. SANFORD

One hundred and ten names have been placed on the list of supervisors and teachers of music in our state by the advisory committee. Five letters were sent to each one of these people urging their enrollment in this Conference and their attendance if possible and asking necessary information. All we have received is in the hands of the Educational Council. We have very interesting reports particularly from the smaller towns and cities which are doing part time music. We also have an interesting report from every teachers' college in the State, advising us that new courses of study are being made and much is being done toward raising the standard. We need help to make superintendents of schools and state superintendents see that the things we need most are standardization, strong supervisors, and great community leaders.

MONTANA

MINERVA BENNETT

The larger places in Montana have had music teachers or supervisors for ten or fifteen years. The new towns have them just as soon as they grow large enough to afford them. In some towns where there are only eight or ten teachers in all one of them is a

music teacher. This teacher frequently has to combine drawing with music. As a music teacher she is able, especially in the small communities, to exert a wonderful influence. What she contributes to the community can hardly be estimated.

Salaries in Montana compare favorably with those in other states. Though, at present, they are far from adequate. They give promise of increasing immediately.

Credit for music study outside the schools is given in the Butte High Schools. Other cities have already adopted or are arranging to adopt this music credit plan.

School music has kept pace with the state's splendid progress in other educational lines, and it gives promise of becoming more and more a factor in the life of the state, educationally, socially and morally.

NEBRASKA

H. O. FERGUSON

Each year our state meeting of supervisors increases perceptibly in size and in enthusiasm. We know that music is on the upgrade in Nebraska.

Music is not required in all of the schools in the state but any town or city who does not have it is considered a "back number."

Before a supervisor is certified to teach music he must be a graduate of a first grade High School and must have had at least one year's training in a recognized school for the preparation of music supervisor's. So far as I know, such courses are offered in seven schools: Weslyan University, Doane College, The University School of Music and the four State Normal Schools located at Peru, Chadron, Kearney and Wayne.

Last year all applicants for first grade county or state certificates were required to pass an examination in music instead of in physics. I should favor that at least half of the grade be obtained by a written test and the other half in *actual singing*. I hope that in the near future no person will be certified to teach in the first, second or third grades of a city school who cannot "carry a tune."

The greatest need is for the superintendents who are located in many of our smaller schools to band together and hire a trained supervisor to do the music work in their several schools.

Through a thorough canvass of the state your committee has inceased the membership in the conference 150% over that of last year. We promise to double that record and more if you will bring the Conference into our "neck of the woods" again next year.

NEW HAMPSHIRE

GEORGE H. DOCKHAM

Music in the Public Schools in New Hampshire is for the most part quite well taken care of.

In Manchester, Concord, Nashua and the larger cities, experienced and capable supervisors are employed and a high standard is acquired.

While no state examination is required of a music supervisor, the superintendents are quite careful to employ only teachers of experience and efficiency.

In the High Schools there are the usual choruses which give very good concerts several times each year, glee clubs, and orchestras.

In Nashua the High School Concert in May of each year is a very notable event. The chorus is assisted by the Boston Festival Orchestra and noted singers of national reputation.

In Concord and Manchester the school work is under very efficient men and good results are obtained.

All in all School Music in New Hampshire is successful, the standard is high and the teachers are efficient and pains-taking.

I am sure that every supervisor is trying to obtain better and better results each season.

NEW YORK STATE

JULIA E. CRANE

There is no absolute requirement of music in the public schools of New York State.

New York State demands a high school diploma (or its equivalent) and a two years professional course in music of all music supervisors and special music teachers. The Normal School course of study gives 120 lessons in music. The Training Schools have no absolute requirement.

Every Normal School student must complete the 120 lessons required unless excused because of total inability to hear musical sounds discriminatingly.

Two of the Normal Schools give courses for Supervisors and Special Teachers.

The State Education Department is in sympathy with the Music Supervisors.

There is already a syllabus for high school music, and one for the grades, sent out by the Department of Education. The High School Syllabus provides for credit for outside study of piano, voice, violin and other instruments of the Symphony Orchestra as well as for courses in notation, harmony, melody, writing and ear training, music history and appreciation.

Some of the high schools of the State offer a music course, in which music is accepted for all electives. This means that in a four year course receiving 72 counts, 32 of those counts may be earned in music.

Some members of the Committee want first a law requiring music to be taught in all elementary schools. Others feel that until more and better trained teachers are available this would be a mistake.

There is no question but that great work might be done through the Advisory Committees, and through State Teachers Associations, whose music sections might be affiliated with the National Conference.

NORTH CAROLINA

ALICE E. BIVINS

In North Carolina, while the individualistic idea of music still exists and comparatively few places teach music in the grades as a regular part of the daily program, there is so perceptible a demand and desire among the teachers and superintendents for it that the situation is encouraging.

Music is not required by the State Board, but there is a tentative new curriculum before the board in which music is required of all those taking primary and grammar grade certificates. This means that all schools in the state which prepare teachers will have to offer courses in public school music. At present only one of our Normal Schools makes that requirement.

The greatest needs are:

1. Unity in work, secured by co-operation of all Teacher Training Schools in the State.
2. Securing the hearty co-operation of all city and county Superintendents with those trying to do the music work.
3. Making the value of music felt by the public thru co-operation with all community activities.

The Conference can help by propaganda work which will reach all College Presidents, Superintendents, Principals, Grade Teachers, music Clubs, Women's Clubs and the tremendously large numbers of private piano teachers.

Up to the present time, the committee worked largely to stir up more people in the State to the realization of the value of the Conference to them and to the state. Through

its efforts there were at the Conference eleven from the state. Up to this year, there had never been more than two or three in attendance.

The committee hopes to carry on an active campaign for larger membership and for the introduction of music into as many schools as possible, with special effort to have all schools training teachers require courses in music which will prepare teachers to do the music work in their grades with the help of a supervisor.

NORTH DAKOTA

FANNIE C. AMIDON

The superintendent asked the man at the head of the music in the University of North Dakota and the one at the head of music work in the state normal to go to every county seat in the State. All of the teachers of the county and officers and superintendents were required to attend. We were there two days and were conducting community singing. showing how the phonograph could be used in schools, and working with the teachers. Results have been very satisfactory indeed. The normal school, of which I am a member, made a survey of the state of North Dakota seven years ago and one year after this campaign we made another survey, and we found that the number of schools having a supervisor had increased sixty per cent. Our State is also co-operating with the Federated Music Clubs and we are having state contests and high school contests, and they have been very satisfactory indeed. There are about nine cities in the State which have their May Festival with municipal orchestras. There is a general awakening for better music everywhere, in rural and city schools, and all over the state.

OHIO

E. G. HESSER

The general condition of School Music.

While conditions in some parts of the state are not ideal, yet the general condition is above the average.

Music is not a required subject in Ohio. It is taught in all the City Schools and may be taught anywhere. The law provides that city Boards of Examiners may at their discretion require teachers in Elementary schools to be examined in music if the subject is a part of the regular work of such teachers.

A graduate from any normal school, teachers' college, college or university, who has completed a special two year course, with training school experience, in music, drawing, penmanship, manual training, physical culture, domestic science, agriculture, kindergartening, any modern language, *or such* other studies as are required to be taught by special teachers or supervisors, and who also possess a first grade high school diploma or its equivalent, shall upon application to the superintendent of public instruction and the payment of a fee of one dollar, be granted without further examination a provisional special certificate in such subject or subjects, valid for four years in any school district within the state; provided that such instruction has been approved by the superintendent of public instruction.

List of schools giving music courses.

Miami University (Teachers' College) Oxford, Ohio.
Bowling Green State Normal College, Bowling Green, Ohio } State
Ohio University (State Normal College), Athens, Ohio. } Schools
Ohio Wesleyan University, Delaware, Ohio.
Cincinnati Conservatory of Music, Cincinnati, Ohio.
Oberlin College, Oberlin, Ohio.

All persons taking the regular teacher's training course at the State Normal Schools are required to take public school music and provision is made for such instruction.

The Committee considers the greatest need of music in the schools of the state to be:

Music Supervisors of broad musical training and experience, as well as thorough pedagogical training; a uniform course of study in music for High Schools; that something may be done to help the music in the rural schools of the state, and that music be made a required subject.

Sectional conferences would lessen the financial question of the individual supervisor for attendance and could be made more practical. But in Ohio we have a North Eastern, a Northwestern, a Central—etc. Teachers' Associations which meets for two or three days twice a year and the State Association which meets the last of June. Each of these have a lively music section, which have helpful programs. We feel that we have enough sectional meetings and should prefer having the great National Conference left intact.

The committee's activities have consisted in trying to interest every supervisor in joining the National Conference.

1. Before next September, the committee should hold a meeting and discuss ways and means of bettering music conditions throughout the state; make an up-to-date roster of the supervisors of the state and find out what associations, clubs, activities, etc. they are identified with; and see if they are "passing it on."

RESULTS OF QUESTIONNAIRE (40 ANSWERS)

Members of Supervisors' National Conference.....90%
Non-members of Supervisors' National Conference.....10%

	YES	NO
Do you receive the Supervisors' Journal?.....	82%	18%
Will your Board grant leave of absence and full pay for attendance at State A. or Supervisors' Conference.....	67	33
Will your Board pay any part of your expenses to the S.N.C?....	8	92
What Music Courses are offered in your high school? Choruses, Glee Clubs, etc.....	75	25
Is credit toward graduation given for outside studies of music?...	3	97
What Instrumental Classes are maintained? Orchestras, violin classes, etc	56	44
Are these classes free?.....	36	64

OKLAHOMA

MINNIE E. STARR

The Educational ideals are high, but there is much experiment; the general trend is progressive; but as yet, unstable. Such a condition reflects quickly upon the music in the schools. The subject is included and given a place in the schools of the towns and cities. Outside activities—Band, Orchestra, Boys' and Girls' Glee Clubs, are demanded in most of the towns. Annual County Contests in music, and the State Contest, held each year, at the State University, do much to promote interest in high school music.

(a) A plan for crediting outside study of music, and for certification of private teachers has been adopted by the State Board of Education, to take effect Sept. 1, 1920.

(b) The State course of study provides for music in the schools; there is no state requirement that it be taught.

(c) Certification of music supervisors: certificates are accepted from other states; from the Normal Schools of the State, and from the State University.

(d) The grade or rural school teacher must pass an examination in which music is included; or must present a diploma from a State Normal School. The music required for graduation is a twelve weeks course, with no pre-requisite. Advance courses are offered. The State Normal Courses are to be revised and extended soon.

(e) The University has a course for Public School Music Teachers. The greatest needs of music in the schools of the state are, first, better training for supervisors and special teachers of music. Second, more extended courses in required music for candidates for graduation from the State Normal Schools.

1. Letters were sent to thirty-five supervisors of the state urging membership in the National Conference.

2. Letters were sent to seventy-eight of the local school superintendents of the state asking for names of music supervisors, to make a complete list of the supervisors of the state.

3. An inspirational meeting having for its theme, "Why belong to the National Conference" was a part of the program of the music section at the State Teachers' Association.

(h) The activities planned for 1920 are, first, completion of list of music supervisors of the state, second, a plan to unite the music supervisors and teachers of music in the Normal Schools, (a) in an appeal to the State Board of Education to make adequate provision for training in music of grade and rural school teachers, in the revised course of study; to provide a course for music supervisors; and to make (b) a state requirement for teaching music in all the schools, inaugurate a movement to make the music of the schools function to the greatest possible extent in the life of the community.

Third, To carry out any plan, accede to any request made by the President or Educational Council of the National Conference to the State Advisory Committees.

OREGON

C. A. DAVIDSON

A great interest is manifest in public school music. In 1914–15 only some sixteen schools of the state employed music teachers, and now there are some thirty-five or forty.

It was in 1913 that high school credits were first allowed in this state for outside private study. A very practical plan has been perfected for certificating both public school and accredited private teachers and for standardizing their work. It is time much was done along this line all over the country, and we feel that our state is in the van guard.

Music is not required to be taught in all schools of the state, but is left wholly to the local boards of education or superintendents.

Those who wish to teach music in the grades or high school, and who are not graduates of standard colleges or normals or conservatories (in a school music course), must pass an examination for a special music certificate, which includes American Literature, Geography, History, Theory and Practice, and Music.

For fitting teachers to teach school music, the normal school offers a general course and the state university a thorough two years course.

The greatest need for our state is more thorough preparation on the part of supervisors to more systematic music courses in grades and high school. The M.S.N.C. can help by conferring with city superintendents and urging better pay for those qualified.

A western branch of M.S.N.C. meeting in some coast town, would enable a great many to attend who could not otherwise.

PENNSYLVANIA

PAUL E. BECK

(a) The present condition of music in the public schools of Pennsylvania is good. Three hundred seventy-two supervisors are listed in the office of the State Supervisor of Music. There are more than this number. Not all names have been reported. The outlook for improvement and co-ordination is good.

(b) Music is not a required subject in the schools of the State. This committee urges the organization of our nearly 400 supervisors in an endeavor to have music recognized as a required subject in all the public schools of the State.

(c) The State requirements for supervisors of music are as follows: (The number of hours required will increase at end of present year.)

"No person shall be licensed to teach and supervise Music in the public schools of the Commonwealth unless he presents evidence of the satisfactory completion of a standard four year high school course, and, in addition thereto, not less than forty (4) semester hours (640 recitation hours) of further training, which shall include twenty (20) semester hours (320 recitation hours) divided equally among the following groups:

I. Sight Reading and Ear Training.—64 recitation hours.

II. Theory of Music, including Rudiments, Melody and Harmony.—64 recitation hours.

III. Methods of Teaching Music in the Public Schools, Including Practice Teaching.—64 recitation hours.

IV. Voice Training and Choral Conducting, Music Appreciation, Including Music History.—64 recitation hours.

V. Instrumental Music, including School Orchestra.—64 recitation hours.

NOTE: In addition, the applicant must file a written statement from the superintendent of the school system in which he (or she) has taught, stating that his (or her) work has been satisfactory for at least one year.

Following is an incomplete list of schools offering courses:

University of Pittsburgh
University of Pennsylvania (Summer Session)
State College (Summer Session)
Bloomsburg State Normal School
Indiana State Normal Conservatory
Lock Haven State Normal School
Mansfield State Normal Conservatory
West Chester State Normal School
Allentown College for Women
Beaver College for Women
Beechwood School for Women
Irving College for Women
Moravian Seminary and College for Women
Wilson College for Women
Combs's Conservatory
Philadelphia Musical Academy

(d) The music training of grade and rural teachers has been arranged for by the introduction into the Normal Schools of the following requirements:

MUSIC, all groups, 4th semester, 4 periods, 2 hours credit.

(e) A standard course in school music and better trained teachers constitute the greatest need of music in our schools.

(f) The Conference can do nothing at present. A standard course is in preparation.

(g) The National Conference should remain intact.

(h) The present report epitomizes the Committee's activities to date.

(i) During 1920 the Committee will endeavor to develop the projects and recommendations herein set forth.

RHODE ISLAND

EDWIN N. C. BARNES

From the standpoint of singing, School Music seems to be flourishing in Rhode Island, there being only a few small towns without supervision. In the light of the advance of School Music in the past, however, the state is not fully awake. We have had a state association for five years, which meets monthly.

Two school departments grant outside credit, two have courses in theory, three in appreciation, and one has had violin classes for three years and plans for piano classes next season. Orchestras quite largely strings, are fairly common; no bands reported.

Music is not required by the State Board of Education, so that matter is left to the local school boards.

Supervisors entering the state are required to satisfy the Teachers' Committee of the State Board as to preparation.

There are no schools for the training of supervisors in the state, although Brown University does offer a limited number of music courses.

At the State Normal School there are no entrance examinations, but students are required to pass a course in music to graduate.

The Need

(1) Certification of supervisors and stringent requirements as to normal entrance and graduation for grade teachers.

2. The winning of the school superintendent. His name should be sent, with the supervisor's, as a part of every state list.

3. Definite, educative and impelling influence brought to bear upon every superintendent and school board, where School Music is not in the curriculum.

How Can the National Conference Help?

1. With propaganda along the lines just enumerated.

2. By broadening and vitalizing still further the idea of the Advisory Council.

3. By appointing and placing in the field a live wire, full time National representative, who can "put over" a program that will win boosters for school Music and the Conference.

Such a representative should be the official mouthpiece of the conference, should lead in constructive planning and execution, should be available for addresses at conferences, associations, institutes and meetings of superintendents, and should be the counselor of the music supervisor.

4. By getting publicity in the music and educational and local journals, especially the latter.

1920 Tasks for the State Committee

That body should provide the educational council with authentic data for successful propaganda, should work for certification of music supervisors; for high musical and pedagogical standards for the grade teacher; should win and use the local superintendent; should seize or create opportunities for sane and educative publicity; should make a definite statewide campaign for music as a part of every school curriculum.

SOUTH CAROLINA

CARRIE P. MCMAKIN

In the larger cities of the State, Charleston, Columbia, and Spartanburg, where trained Supervisors are employed, the work is above the average. Each maintains a Children's Chorus which is yearly supplying more and better quality of voice material to the Choral Societies, Church choirs, Glee Clubs, etc.

During the war, the Charleston Children's Chorus was active in leadership of Community Sings and helpful to the Entertainment Service at Army and Navy Hospitals.

There is no State requirement of certification of music teachers; and until this year, the salaries have not been sufficient to induce further training for Public School music.

Now the outlook is most encouraging. Everything points toward Progress.

The entire expense of the Chairman's trip to the Conference was paid by the Board of Commissioners of the Charleston Public Schools.

SOUTH DAKOTA

THERESA M. DAY

Generally speaking, Public School Music in South Dakota can scarcely be called fair but there are towns and cities which are offering very good courses.

The following School Laws cover the subject of Music:

ARTICLE 2—MUSIC

The elements of vocal music including, when practicable, the singing of simple music by note, shall be taught in all the public schools of the state.

Music shall be taught in all of the state normal schools, and the minimum requirement of graduates from such schools must be at least two hours per week for one school year.

In all schools having two or more grades, instruction in music shall be given by an instructor qualified to teach the rudiments of music, who may be a teacher of one of the departments, if qualified to teach this subject.

In the country schools conducted by a single teacher, the elements of music notation by vocal and blackboard drill, in connection with simple songs, shall be taught. But no teacher shall be refused a certificate, nor shall the grade of his certificate be lowered, on account of his lack of ability to instruct or sing.

It shall be the duty of the county superintendent to have taught annually in the normal institutes the elements of vocal music, by some competent person, for at least twenty minutes of each day.

However, Music in the schools is largely a local matter. Music should be included in the requirements to obtain a teacher's certificate in South Dakota. Another reform is the abolishment of the idea that any "music teacher" can go into a school and handle School Music.

There is a great need for the well-trained among the profession in South Dakota. A sectional branch of the Conference would be most welcome. Close relationship with the State Educational departments would mean better school laws; with normal schools and colleges would mean better and more thorough courses of training for Music Supervisors.

The Advisory Committee sent out 72 urgent letters enclosing blanks to be filled out; 33 replies were received from various supervisors, teachers of Music and superintendents; 24 of these certified to both grade and high school music; two to music in the grades; two reported that the respective grade teachers taught their music and five reported no music of any kind.

The following schools offer courses for the training of Music Supervisors and Teachers of Music: State Normal, Spearfish; State Normal, Aberdeen; State Agricultural College, Brookings; Yankton College, Yankton; Dakota Wesleyan University, Mitchell; State University, Vermilion; Huron College, Huron.

I wish to call attention to a law in this state with regard to text books to be used in the graded schools:

Any school board, teacher, or trustee, who shall use or provide for use in the public schools in the state text books other than those adopted except as herein otherwise pro-

vided, or that fails to furnish books free for the use of the pupils shall be deemed guilty of a misdemeanor and shall be punished by a fine of not less than twenty-five dollars ($25.00) nor more than one hundred dollars ($100.00).

NOTE: The provision applies only to high schools.

This law deprives the Music Supervisor of the right to use the books she considers best and punishes her if she uses any other than those the law prescribes.

TENNESSEE

D. R. GEPHART

There are only twenty-five high schools in the State. Most of those have one year of music only. Outside of Nashville, Memphis and Knoxville there are not over eleven supervisors in the State. Come down and help us by putting the next meeting of the Conference in the South. You can stir us up.

TEXAS

ELFLEDA LITTLEJOHN

At present, the general condition of School Music in Texas is encouraging. The Committee feels that the outlook for music in our schools is more promising than it has ever been before.

In March 1919 the State Committee on the Inspection, Classification, and Affiliation of Schools made the following recommendation:

"It was recommended that music be recognized as a suitable subject for high school credit; that affiliation of music be authorized in high schools on the same basis as other studies, and that the State Superintendent should cause to be prepared a course of study for high school music. The State Superintendent was urged to employ a competent music supervisor for the State."

Acting on this recommendation, State Superintendent Annie Webb Blanton appointed last fall, a State Supervisor of Music. Miss Blanton has also appointed a Committee on a State Course of Study in Music, with the State Supervisor as chairman. This committee is composed of the director of Public School Music of the State University; the Director of Public School Music in the College of Industrial Arts, which is the State college for women; the Supervisor of Music in the Training School of one of the State Normals; two Supervisors of Music from two of the larger cities; and the president of the Texas State Music Teachers' Association. The Committee has already held a week's conference at the office of the State Superintendent, during which time they formulated the outline for a course of study in music for the elementary and the high schools of the State.

There is a strong demand for information about school music, and the rural schools are showing great interest in music, chiefly in the purchase of talking machines and phonographs.

Valuable service to the cause of school music has been rendered by the Texas Federation of Music Clubs. The Federation maintains a Public School Music Committee whose duty it is to stimulate interest in this subject and to work for its introduction into the public schools.

The State Music Teachers' Association, a newer organization, has also done some good work for school music in Texas.

At present, music is not required in the schools of Texas, except in the larger school systems, where the boards of trustees have made it a required subject.

Texas has no requirements for the certification of the supervisor. This question is left entirely in the hands of the local school boards and superintendents. There are two schools in the State offering courses for the training of supervisors—the University of Texas, and the College of Industrial Arts for Women.

There are no State requirements for the musical training of grade and rural school teachers, but most of the State Normals offer a few elective courses in public school music.

It is the Committee's opinion that School Music in Texas needs stimulating through every possible agency; that the State needs more adequate and competent supervisors; that more attention should be given the subject of music in our normal schools to the end of educating our teachers in the subject, both as to its value and its administration.

The Committee is against the establishment of Sectional Branches of the Conference. It believes that "one central body will attract a better attendance and radiate a more stimulating influence than sectional meetings."

The activities of the Committee to date have been very limited.

During 1920 the Committee should endeavor to stimulate the interest already manifested in school music in our state; should have definite plan of campaign for this work; and should be the distributing agents for information and educational literature sent out by the Conference.

VERMONT

Beryl M. Harrington

The general condition of music in Vermont is not ideal. We need a complete reorganization , with a new central training school as a basis.

In Vermont, if a teacher has not a certificate from some school of music, she can get a special certificate on the basis of at least one year of special training in the methods of teaching music. There are no requirements for the training (in music) of grade and rural teachers. Each of the state normal schools has a course in music to offer its students. Our college summer schools also have courses, but these are elective.

The National Conference can help through its committee by urging teachers as well as supervisors to join and get in touch with the Conference through the book of Proceedings and the journal. In sending out various questionnaires, I made a point of the Proceedings, and the help that it is to me, personally as an up-to-date reference book. Several supervisors in the smaller towns wrote to me that they were joining, chiefly, to obtain the book. We have a state music teachers' Association which meets twice a year and includes both supervisors and private teachers.

Our women's clubs are doing a wonderful work in helping to bring good music to our country children. I know of cases where a supervisor is being paid by club women; where talented women are themselves teaching children and bringing the world's best music into their lives.

Our State Board of Education is doing great work with traveling libraries of records for our junior high schools.

I believe in Eastern and Western branches of the Conference provided that all are pulling together harmoniously for the same general object, and provided that the branches are generally recognized as such, and not as rival organizations.

VIRGINIA

F. Eugenia Adams

General condition of school music in the State is fair as compared with other states, but most promising; marked and steady improvement in last few years. Two cities introduced music this year. Music is taught in sixteen cities or towns in the state. Twenty-seven public school music teachers in the state.

There are no State requirements as to the teaching of music, and no state requirements for supervisors. There is provision in Normal and Training Schools for this training. All teachers are required to study music in the training schools and provision is made in all of the State Normals for this training, but many of these teachers have no musical ability whatever, and have to be graduated and accepted as teachers notwithstanding this.

The committee considers the greatest needs of music in the schools to be:

1. State requirements for grade teachers and music supervisors.
2. Appoint supervisors for rural schools.
3. Credits in grammar and High Schools.

What the Conference can do to help:

Get the matter before the Legislators.

Summary of the committees activities:

Urging supervisors of state to fill out and return questionnaires, and to join the N.C.M.S., and to attend the Convention. Endeavoring to get complete and accurate list of supervisors.

What the Committee should do in 1920.

Thoroughly organize State Supervisors to affiliate with National body.

There were nine teachers in attendance at the Conference, four out of the five on the State Advisory Committee being present. Most of these had their expences paid entirely or in part by their local boards.

A State Music Teachers Association was organized this fall with fifty-two voting members.

Public school music and private teachers (vocal and instrumental) go hand in hand.

Four places in the state maintain "After School Violin Classes" and Piano Classes are to follow.

WASHINGTON

LETHA L. MCCLURE

There is a strong State Educational Association with an active music section. There is also a flourishing State Music Teachers' Association which includes the school music profession. A cordial and helpful relationship exists.

Music in school is not a required subject, but a course of study for all grades is published.

Credit for the outside study of music under private instruction is allowed and a tentative four-year course for piano is published in the State Bulletin No. 33. All regularly qualified teachers may teach music without special certification. Supervisors of music may be certified by special certificate. This is issued by county or city superintendent, upon examination or otherwise satisfactory evidence of fitness to teach this subject. Such certificate is valid so long as holder continues to teach where issued.

Three Colleges and Universities and three Normal Schools offer more or less limited courses in music. The Universities and State College offer excellent Supervisors' courses in music.

The study and performance of music should have a larger place in the program of high schools and Normal Schools. Extension courses in music, choral and orchestral, should be supported by the higher institutions, in order to stimulate greater interest in music in high school and to provide opportunity for continued self expression to those who do not enjoy private instruction.

The Conference should come to the Pacific Coast once to enlist the interest and support of those who do not know what it means and have not found it possible to attend. The result of this would, I believe, establish a Western or Coast Branch of the Conference. This would be a great boon to school music in the West.

WEST VIRGINIA

LUCY ROBINSON

At the Philadelphia meeting we had four times as many members as we had previous to the drive for membership; all of these active members with the exception of one were in attendance at the meeting. Of the questionnaires sent out, I received fifteen replies.

A few years ago music was only taught in a few of the city schools. At the present time if music is not included in the course of study in village and rural schools, they are behind the times.

An institute is held for one week in every county once a year. A music instructor is appointed to take charge of the music at the meetings. Chorus singing and primary rote songs are taught, rudiments of music as well as folk dancing and singing games.

Music is not required in all of the schools of W. Va. A supervisor is required to take an examination for a certificate, in *music*, in *education* and required to be a graduate of a recognized High School or its equivalent. In Normal Schools, grade teachers are required to study 500 minutes per week for one semester. Rural school teachers are given an opportunity to take an equal amount, but they need only take the course for one-half a semester.

Recently, the state board of education has recognized music studied under private teachers and gives credit for same.

The greatest need is for trained teachers—those who can carry on the work presented by the supervisor.

During the coming year the Conference should endeavor to awake superintendents and grade principals to the importance of employing grade teachers trained in music teaching; should try to wake those supervisors who failed to reply to the questionnaire sent out by Dr. Dann, to a sense of the magnitude of the M.S.N.C. and what a privilege it is to be a member and permitted to attend its meetings.

WYOMING

HELEN S. LORD

For a number of years there were only three supervisors in the state; but more have been added. Some teachers devote all their time to music; others only a part of their time, as they are required to teach some other subject. So as compared to other more mature and thickly populated states, music is, as we may say, in its infancy in Wyoming.

The State law prescribes the teaching of music, but it is not taught as a systematic subject in all the rural schools. It is taught to a certain degree in all the city schools.

Special certificates are issued to supervisors on a two-basis plan; by examination and credentials. The last year or two we have been able to secure "life certificates" in music. The University of Wyoming has a course for supervisors.

The grade teachers must be Normal graduates, and the Normal course includes music. The rural teacher's certificate includes music as one of the requirements. The law provides for courses given by accredited high schools, in which music is required. The following towns have this course offered at the high school; Wheatland, Sheridan, Casper, Douglas, Cheyenne.

Two of the great needs of music are:

1. That we help the public to realize that music is a necessity in the moral, religious, and social education of the child;

2. That music, in some phases, is given a regular period in the daily programme of the school.

PORTO RICO

ALLENA LUCE

Porto Rico is an island about ninety-five miles long and thirty-five miles wide, with a population of one and a quarter millions. Of this number there are 434,381 children of school age, and 273,587 of them are not in school because there are no schools for them. That the number attending school 20 years ago, when America acquired Porto Rico, was but 21,873 shows how great has been the improvement during the last two decades. It

also explains the fact that the *adult* illiteracy is estimated at 54%. I mention this illiteracy problem because it has a direct bearing on the state of public school music.

Nearly all native music is written in minor mode.

Music instruction is given by the Spanish method, employing the "fixed do," which is always found on C, regardless of key signature. This also has a direct bearing on the school music problem, since, in my opinion (I may safely say it, I suppose, with fourteen hundred miles of ocean between us) the immovable *do* never did—and never will—produce general sight-singing. It does seem, however, to produce instrumentalists. The young people here play more and better than those at home; the school bands are more general and do more serious work.

The general condition of music is unsatisfactory because of the lack of a sufficient number of trained teachers and supervision. There is no general supervisor of music for the island. There was a supervisor, but supervision of Physical Education, Music and Drawing was discontinued, as a measure of economy(!). Graduates of the insular Normal School at Rio Piedras have a course in Methods and Subject-matter in Music, but these form a small percentage of the teaching force. There should be a General Supervisor of Music.

In a few cases, the district supervisors are competent to teach and to supervise the music in their districts, and here the music is better taught; such cases are not common.

Music is required in the graded but not in the rural schools. This is not a legal requirement. The Commissioner of Education formulates the course of study.

There are no requirements for the certification of Music Supervisors and no school offering courses preparing for supervision. The University of Porto Rico is offering a short course for the training of Special Teachers of Music.

There are no legal requirements as to musical training of graded or rural teachers. Provision is made in the course offered by the Normal Department of the University of Porto Rico for training both graded and rural teachers, but the number of trained teachers is limited. The University of Porto Rico offers:

1. Methods and subject matter (5 hours a week, one year). Required of all students in the regular Normal Course.
2. Methods and subject matter—for rural teachers (2 hours a week, one semester). Covers the work of the first three grades and is required of all students in rural teachers' course.
3. General singing and music appreciation. One hour a week throughout course. Required of all save professional students.
4. Elementary theory. Designed for those who enter with no previous knowledge of music. One hour a week, one semester. Elective for all students.
5. Advanced music—for those preparing to be special teachers of music. Continues and presupposes course 1. Three hours a week for the year. Includes elementary harmony, advanced work in appreciation, practise teaching in all grades and some practise in conducting chorus groups.
6. Problems in High School Music. Required for A.B. in Education. Two hours a week, one semester.
7. Choral Society, Girls' Glee Club, Band, Orchestra and Mandolin. Clubs are elective for properly qualified students. These carry no credit.

The greatest needs of music are:

1. Provision by the Legislature for a competent supervisor of music.
2. Provision for a number of special teachers of music sufficient to supply the larger towns and cities.
3. Provision for training regular teachers already in the service, by special meetings with supervisors, institutes, etc.
4. The requirement of elementary knowledge of music for securing a license.

The Conference may help music:

1. By convincing the Legislature of the need of a Supervisor of Music.
2. By convincing the Legislature of the need of providing in the budget for special teachers of music in the larger towns and cities.
3. By assisting in educating the general public towards appreciation of public school music—as distinguished from music rendered by local bands and orchestras.
4. By educating the public to appreciate the importance of improving *vocal* music and especially of improving the voices.

The following steps have been taken:

1. The provision, in the budget, for eleven special teachers of music, drawing and physical education.
2. The introduction, in the University Normal School, of a course for the training of teachers to occupy these positions.
3. The introduction at the University of a course for rural teachers.
4. Compulsory chorus singing, for all save professional students.
5. The additional course in High School Problems.
6. Special attention to music, at a series of Institutes, held at different points.
7. Articles on musical subjects in the Porto Rico School Review, the organ of the Department of Education.
8. A series of well-attended community sings held in San Juan and in Rio Piedras.
9. Definite plans for the celebration of the National Week of Song.
10. A community song book (of Spanish songs) soon to be published.

CANADA

BRUCE CAREY

Our work is progressing. I shall summarize in a few sentences what I have to say. Ontario, my own province, is the only one to my knowledge that has music in the high schools. We take great pride in our educational system in Ontario. Music is compulsory in our schools. We have in other provinces obligatory music, music classes for inside and outside study. In the western provinces they have rural supervisors. They also credit to the school teacher, upon the certificate of the supervisor in terms laid down by the department, $50 salary granted her each year by the Government for her extra ability to serve. High school matters in our province are on the make now. I am working with the committee and hope to get this matter in form. Supervisors are required to have a second or first-class certificate. They must qualify by taking a certificate from our own schools as laid down by the department, requiring a minimum of two summers' work. With the teachers the matter of music is also obligatory. They are permitted to take certain work and also compelled to take written work, and where they are not so certified as teachers of singing that must be noted on their contract for employment.

TREASURER'S REPORT

Receipts

1919		
July 5	Cash on hand	$ 249.89
1920		
Mar. 26	Receipts from Concert	911.50
June 21	Membership Dues:	
	838 Active new at $2.50	
	475 Active renewal at $1.50	
	104 Associate at $1.00	
	1,417 Total	2,911.50
	Sale of Books and lapsed dues	113.50
	Total Receipts	$4,186.39
	Expenditures	3,447.14
	June 21, 1920—Balance on hand	$ 739.25

Expenditures

1920		
Feb. 17	Blied Printing Co	$ 682.46
June 2	American Printing Co	20.00
19	Materials for 1920 Book	300.00
	President's Expense Account	
1919		
Nov. 26	Trip to Philadelphia	29.93
1920		
Mar. 23	Expense of Conference	864.78
Apr. 20	Telephone and telegraph bill	15.13
	Treasurer's Expense Account	
June 21	Postage, telegrams, freight, etc	90.00
	Honorarium to Treasurer	75.00
	Expense of Concert	
Mar. 26	Printing tickets and programs	138.77
	Advertising	160.80
	Director's Expenses	143.54
	Music purchased (for sale)	88.15
	Rent and help. Academy of Music	542.00
	Miscellaneous	
Mar. 34	Wm. Frank signs for Headquarters	10.50
	Williard Scott, after dinner speaker	90.00
Apr. 10	Sophia W. Bliven, expenses	32.08
20	P. C. Hayden, Printing	7.00
20	Wm. M. Clift, stenographer	43.50
20	John H. Finley, expenses	13.50
20	D. E. Dallom, agent, rent	20.00
May 1	J. H. Shaw, badges	80.00
		$3,447.14

Examined and found correct
PHILIP C. HAYDEN, *Auditor*

JAMES MCILROY, JR.
Treasurer

FINANCIAL REPORT OF THE EDITOR OF THE MUSIC SUPERVISORS' JOURNAL

1919–1920

I. Receipts

(1) Advertisements—		
Back Payments	$ 65.00	
September 1919 (18 ads)	428.98	
November 1919 (19 ads)	454.30	
January 1920 (23 ads)	490.44	
March, 1920 (24 ads)	538.51	
April, 1920 (29 ads)	759.64	
	$2,736.87	$2,736.87
(2) Contributions		
As recorded in March Journal	51.00	
As recorded in April Journal	21.00	
Received since last issue	7.50	
	$ 79.50	$ 79.50
(3) Miscellaneous		
Reprints, subscriptions, bound volumes, and interest on last last year's balance	9.89	9.89
Total receipts for the year		$2,826.26

II. Expenditures

(1) Printing and Mailing		
September (8,000) copies	$ 374.07	
November (8,000)	371.78	
January (8,000)	404.94	
March (8,500)	472.97	
April (9,000)	500.80	
	$2,124.56	$2,124.56
(2) Office Expenditures		
Postage, telegrams, express, supplies	$ 194.76	
Help	379.65	
	$ 574.41	$ 574.41
Total Expenditures for the year		$2,698.97

III. Balance

Total receipts	$2,826.26	
Total Expenditures	2,698.97	
Profit on year's issue		$ 127.29
Balance from Aug. 15, 1919		$ 166.30
Cash on hand August 7, 1920		$ 293.59

Peter W. Dykema, *Editor*
Madison, Wis.

Examined and found correct.

P. C. Hayden, *Auditor.*

Contributing Exhibitors at Philadelphia

The following firms exhibited at the Philadelphia meeting and contributed to a fund for defraying the general expenses of the Conference:

Art Publication Society.....St. Louis, Missouri
"Graded Piano Lessons and Material"

Emil Ascher.....New York City
"Band and Orchestra Music"

Columbia Graphophone Manufacturing Co.....New York City
"Phonographs and Records"

Educational Music Bureau.....Chicago, Illinois
"School Music Supplies of all publishers"

Eldridge Entertainment Company.....Franklin, Ohio
"Helps for Programs and Entertainments"

Victor Talking Machine Co.....Camden, New Jersey
"Phonographs and Records"

Willis Music Company.....Cincinnati, Ohio
"School Music Supplies"

M. Witmark & Sons.....New York City
"School Music Supplies"

List of Members

ACTIVE MEMBERS—1920

NAME	ADDRESS
Abair, Isabelle	1461 Logan St., Denver, Colo.
Abbott, Arthur J	28 Clarendon Pl., Buffalo, N. Y.
Abbott, Mrs. Frederick W	201 Bellevue-Stratford, Philadelphia, Pa.
Abbott, George J	236 Bay State Rd., Boston, Mass.
Abernathy, Hortense	S.N.S., Commerce, Texas
Acker, Emma P	Manhattan, Mont.
Acker, Warren F	27½ S. St. Cloud St., Allentown, Pa.
Ackerman, Minnie M	738 Milton Ave., Easton, Pa.
Adams, F. Eugenia	Moran Apts., Norfolk, Va.
Adams, Frances E	Box 628, St. Joseph, Mo.
Adams, Minerva L	State Normal School, Shippensburg, Pa.
Agard, Katherine	29 E. High St., Union City, Pa.
Agle, Maurine	914 N. Main St., Bloomington, Ill.
Agle, Myrtle F	914 N. Main St., Bloomington, Ill.
Aiken, Anna Mae	530 4th St., San Bernardino, California
Aiken, Walter H	Public Schools, 7th & Race, Cincinnati, O.
Alexander, Birdie	401 Grandview Ave., El Paso, Texas
Alexander, Jane P	310 McKee Pl., Pittsburgh, Pa.
Alhambra City Schools	Alhambra, Cal.
Allen, Lou M	727 Oakland Ave., Ann Arbor, Mich.
Allen, Mrs. Pearl B	711 Margaret St., Pasco, Wash.
Amidon, Fanny C	Valley City, N. D., Box 444
Anders, Gertrude M	12 W. 5th St., Lansdale, Pa.
Anderson, Charlotte R	Box 2383, Bisbee, Ariz.
Anderson, Maud	Box 4, Collinsville, Ill.
Anderson, Nell Krumme	309 Delaware Ave., Wilmington, Del.
Andree, Armida	73 Poplar St., Manistee, Mich.
Andrus, May	P. O. Box 96, Whitneyville, Conn.
Anthony, Mrs. Cora S	Mahanoy City, Pa.
Anthony, David S	30 Prince St., Alden Station, Pa.
Archibald, Fred W	24 Greenwood Lane, Waltham, Mass.
Armitage, Mary J	Bowling Green, Ky.
Armitage, M. Teresa	5 West 63rd St., New York, N. Y.
Armstrong, Frank L	2018 Perrysville Ave., N. S. Pittsburgh, Pa.
Armstrong, Jessie L	112 S. Gilmor St., Baltimore, Md.
Ashbaucher, Hermine	416 Adams St., Gary, Indiana
Athey, Edith B	1331 Belmont St., N. W., Washington, D. C.
Austin, L. C	W. Tenn. State Normal School, Memphis, Tenn.
Aylesworth, Victoria L	Clarence, Iowa
Bachman, Ora B	Main St., Middletown, Pa.
Bacon, Dorothy L	18 Hull St., Coldwater, Mich.

Badger, Katharine.....119 Giles St., Ithaca, N. Y.
Baier, Alma.....High School, Muskegon Heights, Mich.
Bailey, Mildred L.....Prospect St., So. Dartmouth, Mass.
Baird, Florence C.....State Normal School, East Radford, Va.
Baker, Gertie A.....Brown and Hudson Sts., Gloucester City, N. J.
Baker, Gola T.....616 Third Ave., Hibbing, Minn.
Baker, Mrs. Grace.....1417 Main St., Houston, Texas
Baker, Hattie B.....445 N. Upper St., Lexington, Ky.
Baker, Lucy A.....State Normal School, Whitewater, Wis.
Baker, Mrs. Nelle Baer.....710 W. 11th St., Chester, Pa.
Baldwin, Ralph L.....81 Tremont St., Hartford, Conn.
Bale, Gertrude.....Normal Dormitory, Valley City, N. D.
Barker, Ethel C.....6712 N. 7th St., Oak Lane, Pa.
Barnard, Mrs. C. H.....5616 Forbes St., Pittsburgh, Pa.
Barndt, Hester H.....91 Broadway, Mauch Chunk, Pa.
Barnes, Edwin N. C.....475 Elmwood Ave., Providence, R. I.
Barnhill, Martha O.....501 A. Washington St., Crawfordsville, Ind.
Barr, Grace.....Boston, Mass.
Barry, Rose M.....1433 Bolton St., Baltimore, Md.
Bartels, Leo F.....906 Central Ave., Hamilton, O.
Bartholomew, Leila.....616 N. Cayuga St., Ithaca, N. Y.
Bartholomew, Robert A.....3 Bewley Parkway, Lockport, N. Y.
Bartholomew, Zoe.....126 Fifth Ave., New York, N. Y.
Bartley, Bertha A.....724 Itaska St., Bethlehem, Pa.
Barton, W. W.....Chrisney, Ind.
Batdorf, Arabelle E.....Maine St., Annville, Pa.
Bates, Edna.....5020 Walton Ave., Philadelphia, Pa.
Baxter, Kathryn H.....351 Jefferson Ave., Grand Rapids, Mich.
Baxter, Mrs. Thomas A.....351 Jefferson Ave., Grand Rapids, Mich.
Beach, Elizabeth V.....195 Second St., Ilion, N. Y.
Beach, Frank A.....1403 Rural St., Emporia, Kans.
Beach, Harrison A.....Y.M.C.A., Rochester, N. Y.
Beam, James B.....1459 Washington St., Easton, Pa.
Beaman, Mildred F.....155 Pongee Ave., Detroit, Mich.
Bean, Mary E.....1528 N. 13th St., Philadelphia, Pa.
Bean, Wilmer M.....511 Hamilton St., Norristown, Pa.
Beattie, John W.....555 Avalon Terrace S. E., Grand Rapids, Mich.
Beck, Mrs. Elizabeth.....1015 N. 17th St., Harrisburg, Pa.
Beck, Hildegarde.....212 Dawson St., Kane, Pa.
Beck, Millie.....1404 Third Ave., Rock Island, Ill.
Beck, Paul E.....Department of Public Instruction, Harrisburg, Pa.
Becker, Edna V.....Stevens Point, Wis.
Becker, Ethel M.....Box 205, Milan, O.
Beckwith, Hazel R.....900 South 14th St., Lincoln, Neb.
Beecher, Weltha.....Reno, Nevada.
Beelar, Lola A.....Noblesville, Ind.
Beers, Clara.....83 Front St., Salamanca, N. Y.
Beery, Leon F.....4419 Magann Ave., East Chicago, Ind.
Belser, Bertha.....429 Penna Ave., Morrisville, Pa.
Benkert, Kathryn O.....2200 S. College Ave., Philadelphia, Pa.
Benners, Mildred S.....116 E. Maple Ave., Moorestown, N. J.
Bennett, Minerva M.....504 Mueller Apts., Granite St., Butte, Mont.

Berg, Grace E.....3857 N. 16th St., Philadelphia, Pa.
Bergquist, J. Victor.....2654 Fremont Ave., S., Minneapolis, Minn.
Bicking, Ada.....406 Grant St., Evansville, Ind.
Billcliff, Grace C.....11 Rock Terrace, Dorchester, Mass.
Billington, Anna.....Albion, Pa.
Billington, Mrs. Estelle.....305 3rd Ave., Asbury Park, N. J.
Birchard, C. C.....221 Columbus Ave., Boston, Mass.
Birge, E. B.....1914 N. Pennsylvania St., Indianapolis, Ind.
Bivins, Alice E.....N. C. College for Women, Greensboro, N. C.
Bliss, Paul.....137 W. 4th St., Cincinnati, O.
Bliss, Sadie.....230 S. Pearl St., Albert Lea, Minn.
Bliven, Sophia W.....402 Stewart Ave., Ithaca, N. Y.
Block, Frieda E.....Box 573, Sioux Falls, S. Dak.
Blough, Frank L.....Middleburg, Ind.
Bly, Leon.....Schroeder Bldg., Carbondale, Pa.
Bohn, Violet L.....1830 Green St., Philadelphia, Pa.
Boland, Rose R.....103 Laurel St., Archbald, Pa.
Bond, Jennie S.....41 N. Paxon St., West Philadelphia, Pa.
Bonner, Louise F.....1408 Park Ave., Baltimore, Md.
Bonney, Louise M.....630 Harbaugh St., Sewickley, Pa.
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